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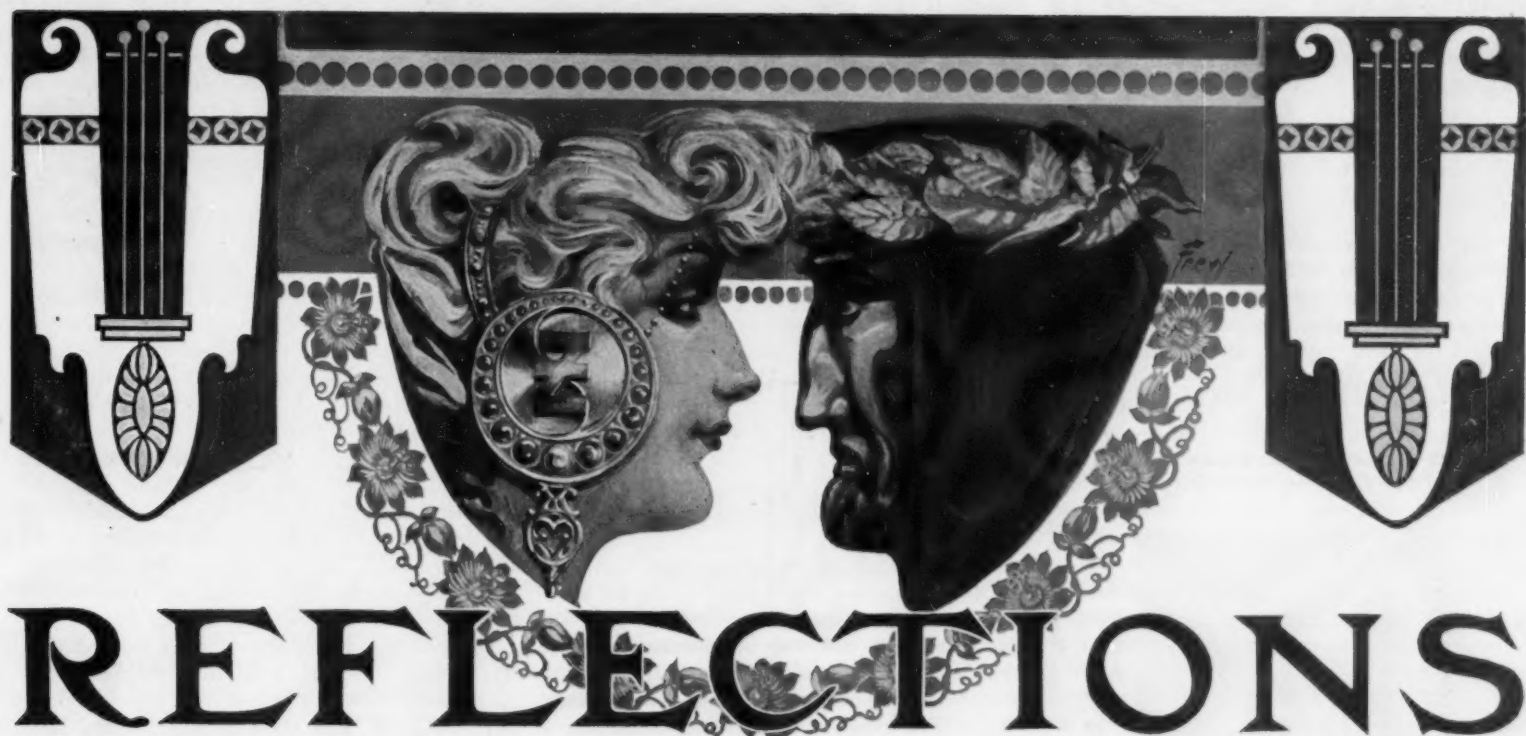
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# REFLECTIONS

BY THE EDITOR.

PARIS, August 29, 1910.

**W**HEN the philosophic mood overcomes us we are apt to say among some things that we are living in a strange age; no doubt Adam said the same thing when he became reflective, when he thought of the past and all it meant for those in it and those who came out of it. In musical affairs today a peculiar theory appears to assert itself. We show a more vital interest in what the composers are going to do than in what they have done; in what the dead did when they were alive.

The papers, for months past, have been telling us of the comic opera Strauss is composing; not has composed; even its proposed name is of more interest than the Russian quartets of Beethoven. That Debussy is composing, not has composed, an opera for the Boston Opera; that Leoncavallo is engaged in composing an opera he will call "Prometheus"; that Mascagni has been paid in advance for an opera he is to compose, to be called "Ysobel"; that Mahler is to conduct a symphony which has not been quite adjusted, etc. These are the interesting musical matters. Puccini's "Girl of the Golden West" has not yet been finished, but is exerting a greater interest than half the successful operas long since established. The works that are *in petto* are apparently greater than those approved of and on the regular repertoire. Yes, we are living in a strange age musically.

A letter dated from Innsbruck received recently refers to a kindred subject and should be made public:

The announcement that the \$10,000 prize contest, arranged by the directors of the Metropolitan Opera Company, was declared open for another year, six weeks or more prior to the moment and date fixed for the limit up to which manuscripts were to be received, caught the writer's eye, in *THE MUSICAL COURIER*, as he was about to send off an opera, calculated to reach the jury before the 15th of September. By great good fortune the manuscript was still in his hands and for this he is extremely thankful. It seems extraordinary that the direction would not be correct enough in following its own rules as to wait at least until the *given time* had expired before extending the period. It is scarcely likely that most composers would send their works more than six weeks before the expiration of the time limit, and it seems that the opera company is extremely premature in supposing that up to then nothing of note might have been received. The condition in the list of rules, wherein is stated that the direction, "should it deem expedient," will reopen the contest hardly justifies their method of procedure. The fair and

square way of doing would have been to have examined all manuscripts sent in up to the 15th of September, and should nothing of sufficient value have been received, then reopen the competition.

However, it seems as if the opera company scarcely desired the American masterpiece to materialize, otherwise why this haste to make the giving of the prize this year impossible?

The writer spent months of hard labor in terminating his opera for the given time, only to find that his labor was in vain, as it would not even have a chance. He must either forfeit all right to submit it next year, should the contest really ever take place, or he must make no attempt to have it performed elsewhere. Copying is extremely expensive and it is quite likely that many would-be competitors have gone to the additional expense of having their scores copied by professionals, in which case they find themselves out of pocket to the sum of about \$200, which to a musician is no small expense. If the company thought of such small details, it does not care. The fact remains that the instigators of the affair have undoubtedly broken faith with American musicians and rendered themselves liable to severe criticism.

If a contest is announced it seems only reasonable that those who are responsible for it should follow these rules, otherwise it had better be declared off, once and for all.

The prevailing fashion shown in the specimens of operas that interest before they are composed, should encourage our American opera composers. They seem to be greater today than when their operas were performed, as the case of Mr. Converse of the Pipe dream proves, for Converse has also yielded to this new impressionism by having himself announced as composing a new opera. His name must be added to the contest, although there are not as many people who know the name of his unproduced operatic success as there are people who know the names of Leoncavallo's, Debussy's, Puccini's, Mascagni's and Strauss' unproduced successes. If Converse's name were Converso and he were a resident of Stromboli and his ancestors, on his paternal side, had died in the Abyssinian Campaign, and those on his mother's side had been driven from Poland for their insane patriotism, the name of his unproduced successful opera would be as well known today as Leoncavallo's "Prometheus" is.

The Puccini opera, named "The Girl from the Golden West," has had three Italian librettists, the first, Illica, having fallen ill and died, as we who know, know; the second, Cividini, having given up, after making many efforts to dislodge the acumen of

his mind, and the third, Signor Zangarini, also a playwright, having at last completed his part. Of the royalties, this Signor Zangarini will get two per cent., a regal tribute; Puccini forty-two per cent., and the publishing house of Ricordi fifty-eight per cent.; but Zangarini has already received \$400 and is sure of that much.

Puccini's "Girl of the Golden West," Roosevelt's West, will be the first Italian opera composed by an Italian, living in Italy, that will have its debut outside of Italy. This broadening out of the sphere of action shows us how little the question of money has to do with art, for the Metropolitan Opera Company pays \$5,000 for the privilege of a debut, which usually costs the composer money in Europe and for which the opera houses undertaking or writing the risks gets paid, and there is furthermore a payment of \$500 to be made for each subsequent performance. That is, each seatholder in the parquet of the New York Metropolitan is taxed one dollar every time "The Girl from the Silvery West" appears at that opera house. Then, besides this, the Ricordi house will sell thousands of Milan printed piano scores of the opera and thousands of extracted separate arias, although I hear that Puccini has left his beaten path in the golden girl and followed Debussy's more stringent adherence to a scale system, and the evolution of the musical idea must therefore be, or should be, strictly logical if not musical, or not so, necessarily. What Puccini can do in this direction will deeply interest the farmers of the West and those of the East who look upon opera as a solution of the social evil. What lines Mr. Converse has thrown out to illustrate the nature of his ethical meanings conveyed to us through modern opera do not seem to interest the masses as much as the Puccini program does. If Puccini were living in Newton, Newton Center or Newtonville and had a speaking converse with the New York critics, they could not, by any possibility of the imagination, consider the topic sufficiently valuable to discuss it, whatever it might be, whether opera or not an opera.

Puccini and Civinni, the librettist of the secondary stage of the Western girl, are discussing some legal action the latter is taking to insure some claims he urges upon the opera. He will get it in the—well, let us say, next world, if it can at all be arranged; I refer to the claim. No librettist has a moral right to enter upon his work without doing as Zangarini did—getting it in advance. It is difficult, for artists, musicians poets, etc., to overcome their reluctance to the mere cash they demand, but they manage, generally, not to faint when the money reaches them, and they have never yet been overcome by nausea when the following cash proposition was put up to them. Even the delicate Tennyson liked royalty—no pun intended—and Swinburne once told Christine Nilsson at a dinner given by him to her, that while money talk was very obnoxious to him, he could not decide upon insulting the person who offered any to him. It must be a terrible blow to the tender susceptibilities of the artistic soul to find that the world is willing to pay money for art if only it knew it when it saw or heard it. The number of artists who are obliged to refuse money is constantly growing, and if it continues thus, there will not be money sufficient to go around.

### The Competition.

The letter printed above must find part of its reply in what I have just written. We are entering a new stage of operatic evolution and the Metropolitan Opera Company in its course of prize offering for American grand opera, is obliged to exercise that discretion which its own circumstances dictate. If the competition is delayed it may be due to a desire not to be too parsimonious in the direction of the time allowance, or it may be possible that having on hand the question of a unique debut—

that of the Puccini opera, and being indirectly interested in a similar debut at the Boston house, where a Debussy problem is facing the impresario, and also the novelty of producing for the first time a French opera, written by a living French composer, the Metropolitan is compelled to halt for a moment.

I am not content, however, to discuss this opera contest until I have been instructed on a matter of some interest, contained in the above letter. A few weeks ago I told the story of an American composer who turned up here in the office of THE MUSICAL COURIER and asked for the names and addresses of French musicians who could "orchestrate" an opera, an American opera, composed by the American composer aforetuned. We could, at first, not quite grasp the idea; in fact we gasped, but it seems that this American opera is all finished except the orchestral part. In other words, the preparing of the canvas, the drawing, the sketch of the picture—all these are done, but there has been no color put on because the painter had to hire some one to do that.

In the above letter the writer says "that many would-be competitors have gone to the additional expense of having their scores copied by professionals, in which case they find themselves out of pocket to the sum of about \$200, which, to a musician, is no small expense." What I, and, no doubt, others desire to know, is what this word "professional" refers to? Is not the competitor for the prize of an American grand opera at the Metropolitan a professional such as Puccini, Converse, Leoncavallo, Strauss and Debussy, the contestants in the new scheme of debuts of operas in America? What seems of some importance at present, of more importance than the delay of the American competition at the opera house, is the question of the "professional" copyists. What is their duty in the composition of opera by Americans? And are there, among the American competitors, any non-professionals? Do these hired "professionals" copy from a piano score and arrange an orchestral score, as was wanted by the American opera composer who called at our office here to get the addresses of "professionals"? These questions are interesting because it happens that Strauss does not require any assistance or "professional" for his orchestral composing. Neither do Puccini, or Leoncavallo, or Debussy, or Mascagni. If any one were to approach the latter with the offer of orchestral service I am quite sure he would drive a stiletto into the obscure offender. I did hear it whispered from Beacon Hill that Converse had the collaboration of a "professional" to get the orchestra part of the "Pipe" into final participation, but that is not considered unprofessional in the Bostonese sense. All of these incidents would merely tend toward explaining the national difference in the prevailing styles of operatic construction, and it might aid us in acquiring a more comprehensive view of that difference if we could learn whether Nevin called in a Berlin "professional" or wrote the "orchestra" part of "Poia" himself, as would be the method of Europeans in the composing of operas.

Opera is a central idea from which all in it radiates and to which all returns, as it proceeds and ends. Gluck's operas are maintained because of the insistence of this formula, and the operas of Wagner are treated in this manner scientifically, as witness the evolution of the leit motif through which the manifestation is exhibited. The life of a work is chiefly dependent upon this logical basis of its construction and Verdi and Bellini are living in their operas, now called old, because age makes a very slow and gradual impression on an art work, if it ever does. Age has done nothing toward invalidating Greek art because the art of the Greeks was an expression of a central idea; that is the secret of their immortality; it was not only a central idea, but a national central idea. The Fifth Symphony is such an art work; throughout it the central idea is blaz-

ingly set before our mind and the magnificent treatment of the elevating theme overwhelms us. In "Tod und Verklärung" Strauss comes very near a similar manifestation, and the name of Brahms is mighty because he was also endowed with the rare gift of controlling with method the means of the expression of ideas that were artistically fundamental.

To be gifted with the capacity of writing songs or arias and framing them with chorus and orchestra embellishments, adapting the whole paraphernalia to a drama, thus making an opera or what we are pleased to call an opera, may be a lucky musical coincidence; but it is not art, not operatic art. Not the art that has forced Mozart beyond a century and brought his works to the front as a relief from the incongruous specimens that, by the thousands, show the historical tale of disappointment and despair. The basis of Mascagni's success with "Cavalleria" is the basic principle of the work itself, called in Germany the "Triolen Oper" because of the active principle of the triplet and triplet rhythm flowing through it, that is the musical central idea; this is fortified by the complete general idea of the work itself—a passionate thrill with all the vital elements of the lower human sentiments rapidly deployed and destroyed. The music fits. That is the genius at work—fitting the music to the dramatic theme; and yet it would amount to little if the composer did not have the power to express throughout and most prominently the central idea of his work.

We shall never have an American grand opera until some one produces an art work on these principles; never. Our daily papers, which do not differentiate on such matters, have made our American, low grade, vulgar comic opera of such importance and the names of its music butchers so prominent that the latter are even mentioned as possible candidates for the honor of composing a great American art work. That alone is sufficient to discourage any one feeling the capacity for workmanship of a high order from contesting. The cause of MacDowell's tragedy was the jealousy of the critics who were in fear of the preponderating influence of one great and paramount American musical authority that, with a word, could endanger their imaginary station. They are prepared now to put an end to any attempt to carry an American work to a final success. There is no reason to believe for a moment that they could endanger an art work, and Mr. Converse will admit that his work could not test their abilities to interfere. But the idea prevents the American composer from freely expressing himself—and under the prevailing conditions, when the service of the "professional" orchestra writer is still in demand, it might be very fortunate for most of them to feel as they do. Up to date anything has served the purpose; the contest to be decided by the Metropolitan has changed the view to some extent, although it may be consistent to say even now, as Heine made Nannerl in the *Reisebilder* answer: "We haven't got irony, but you can have any other sort of beer."

### The London Metropolitan.

There are many reasons that made the Drury Lane-Metropolitan-Beecham-Quinlan opera season, projected for next spring—coronation period, impossible—so many that a good sized book would be required to fill them. Mr. Beecham—pere or fils—or Mr. Quinlan or the Metropolitan Opera Company could give reasons and each reason would be the true reason for the dissolution of the plan and yet, fundamentally there is just one great reason, and the best of all at the bottom, and that is an Italian reason, a *raison d'être*.

The house of Ricordi of Milan stood directly in the path and stopped the whole business—to use our American phraseological method of saying things; and the house of Ricordi did exactly what our own American ethical principles dictate: it forced the



issue in the direction indicated by its own interests—demanded by those interests.

The operas wanted and needed could not be done without Ricordi's consent, and while we, as Americans, doing business in America, might have decided to disregard Ricordi, no one giving opera in Europe can afford to take such a course; it would be suicidal.

But all the thousand millions of America and British millions combined could not put an end to the system of which Ricordis themselves are the victims. They have become paralyzed themselves and must act according to the immovable and rigorous laws of the system.

Ricordis control their copyrighted works still in force, and that is the privilege and right of the house. But they also own hundreds of opera scores and material now in the public domain which might be used by any one, but which are not used without paying Ricordis for the loan of the scores and parts and paying for the same, because to refuse this would be equivalent to a surrender of office, for no impresario, be it in the smallest Italian town, to London town, could get the privilege of a new work under control who would give old "Norma" or many other free operas without dealing with Ricordis, and they charge the smallest opera house 500 francs for a "Norma," "Sonnambula," "Louisa Miller" or "Beatrice di Tenda" score and material. I heard the latter fossil at the Mercadante Theater, Naples, and there were no 500 francs in the house.

Ricordis have a London territorial contract with Covent Garden; Ricordis consequently could not interfere with their contracts, contracts of the kind that are stifling their progress in every direction, but which they must fulfil. Ricordis desired, at the same time, to aid their compatriots in the Rome Exposition plan, and Toscanini and Caruso had promised Count San Martino to co-operate, and in this conflict not only did the Drury Lane coronation season fall out, but many favorable propositions, involving great future possibilities, were condemned to stale mate. Ricordis did everything possible, but in all directions they found themselves tied up, either by promises, interests, contracts, or tentative understandings, and, much as they desired to please New York, Milan, Rome, London and Paris, they were compelled to surrender and please no one, least of all themselves.

To such an extent are they involved in the meshes of their system, or the system that has encysted them, that no definite, no directly conclusive decisions can be made for fear of imaginary or suspected entanglements of all kinds; hence a report that Savage—at this writing—has not yet signed his contract with Ricordis for the English "Girl of the Golden West." It is, by general operatic consent, understood that this new opera of Puccini's cannot and will not fail; a fiasco is out of the question. There is no power today or tomorrow that can influence public opinion against Puccini and no combination of New York critics can damage it in the estimation of the people who support the New York Metropolitan Opera House. It is fiasco proof. Ricordi, Puccini, the whole Italian cognoscenti, the Italian powers of New York and Milan, the whole world of opera is determined that the first debut of an Italian opera, composed by a living Italian composer, must succeed in New York. It means the United States and Canada in two languages; it means Mexico; Argentina, the balance of South America, East and West Coast. It means 100 Italian, 150 German, Austrian, Swiss, Hungarian opera houses. It means—in short—millions of francs, probably millions of dollars in the coffers of the Ricordi-Puccini combination (for Puccini is a stockholder in the Ricordi corporation), and it dare not fail.

The New York daily paper critics will now have the one great opportunity of retiring! I promise them now, Ricordis and Puccini being fully posted, that I will watch them closely for the pleasure of the game and the story will be published in these

columns, on the Roosevelt basis. I am going to preserve every preliminary notice; every editorial comment; every passing item; every philosophical contemplation, and every critical dissertation, and if the boys do not behave themselves and see our big Italian enterprise in America through, I will know why the figures were made too high.

I predict, however, that the "Girl from the Golden West" is going to be a phenomenal success in New York and America and that Savage will make another fortune.

Ricordis are acting, as far as they possibly can, on thoroughgoing business principles, recognizing that the twentieth century opens to them opportunities such as their house has never contemplated. And yet, notwithstanding the great vista New York and America opened up to them, they could not afford to offend Covent Garden, with its strained Metropolitan conditions, by accepting Quinlan's brilliant plan. All praise to the Ricordis for the diplomatic methods they pursued in getting the Roman scheme with our Metropolitan forces into practical operating order.

#### Mr. Quinlan's Decision.

For a man with large musical enterprises in Great Britain, Australia and America, such as Quinlan represents, it was impossible to devote further time to phantasmagoria. In these negotiations he discerned quickly how he was affected and how his larger affairs were influenced. He resigned from the Beecham interests and issued the following circular letter:

QUINLAN INTERNATIONAL MUSICAL AGENCY.  
LONDON, AUGUST 23, 1910.

To The Musical Courier:

I regret that circumstances have prevented my writing you before to inform you that I have resigned my position as agent and manager to Messrs. Beechams. You will, I think, readily understand that it was impossible for me to announce my resignation to my personal and business friends without the position being very clearly defined and also without the concurrence of my lawyers.

My business has grown to such a large extent, and is of such an international nature that I find it is absolutely necessary for me to devote all my time and energy to its furtherance.

The complicated nature of Mr. Beecham's opera seasons rendered my resignation necessary, and I must ask you to address all further communications in regard to any arrangements that you may desire to enter into with



MR. THOMAS QUINLAN.

Messrs. Beechams to Thomas Beecham, 11 and 12 Bedford Chambers, Covent Garden, London, W. C.

Believe me,

Yours sincerely,

THOMAS QUINLAN.

Taking chances in the facing of such a superincumbent influence as the Ricordi system, is too

much for a business institution looking toward the permanent employment of musical artists. We all sympathize with it and look upon it as one of the formidable forces in the deployment of practical musical affairs; but that sympathy must not dull us to the necessary fulfillment of our destiny.

With this in view Mr. Quinlan has added special interest and devotion to his Thomas Beecham Opera Company's First Provincial Tour, which opens at Blackpool next week for a three months' tour. The announcement of this tour has been appearing in the Provinces in the following form:

THOMAS QUINLAN'S  
FIRST PROVINCIAL TOUR  
OF  
THE THOMAS BEECHAM  
OPERA COMPANY  
(IN ENGLISH)  
DIRECT FROM HIS MAJESTY'S THEATRE  
UNDER THE PERSONAL SUPERVISION OF  
♦ ♦ Mr. THOMAS QUINLAN ♦ ♦



MR. THOMAS BEECHAM.

Beatrice La Palme, Edith Evans, Caroline Hatchard, John Bardsley, Charles Magrath, Frederick Randalow, Alfred Heather, and M. R. Morland and others associated with Her Majesty's season are the principals, and Hamish McCunn is the conductor, the scenery being the same that was used at the Beecham Her Majesty's season just closed. The repertory will also be virtually the same, anticipating to some extent the season that is to open in London at Covent Garden under Mr. Beecham's conductorship.

The season at Rome with the Metropolitan forces has, as yet, not been organized. It will be full of Italian enthusiasm and must, of necessity, strengthen still more the hold that Italian opera now has upon the musical people of America. Following up the unquestioned triumph of Puccini and his "Girl from the West" we shall be able, for years to come, to listen to opera without psychological, ethical, social or philosophical problems. It will be singing opera, and that is the kind the public wants, because, after all, it cares nothing for music anyway except the consecutive tone. As soon as it becomes the simultaneous tones, the public does not understand the music.

#### Discovered.

At a meeting in Paris of the French Academy of Inscriptions, held recently, Professor Chavannes presented the documents inscribed on wood, discovered by Dr. Stein in Central Asia on the eastern side of the Chinese Wall. These inscriptions are dated from about the first century before Christ—2,000 years old they are known to be—and they present vividly the life of the Chinese soldiers stationed along the wall to prevent the incursion of Western peoples and their culture. Among the documents

rescued from annihilation are recipes of Chinese physicians, tracts on current prophecies, and two most remarkable calendars, one of 63 B. C. and the other of 59 B. C. Also a Chinese Dictionary of great value of the Han Dynasty period, all in a language known as the oldest hitherto accessible in Chinese literature.

The prices of Chinese staples are registered in some of the documents, silks are quoted, wheat figures in the price currents, etc., etc. It also appears from these documents—and herein lies our interest—that the Chinese were acquainted with the Pyth-

agorean system of notation of musical tones, also the time divisions, and had a music system most astoundingly similar to that of the Greeks. The results of archaeological investigation and the study of old inscriptions found in Asia along the tracks of Ghenghis Khan and Timour, are constantly bringing to light facts connected with a culture then already known to have been ancient, and very much in accord with many of the systems operating in the Mediterranean basin. In fact, Ghengis in taking the routes from Mongolia to Russia was merely following Scythian trade routes centuries old. Marco

Polo is only a matter of 500 years ago; that is modern history compared with what Dr. Stein has been sending to Paris, and even that is young compared to the period of Chinese canal construction and printing and powder and pyrotechnics and compass measurement and silk culture and arithmetic. Chinese music and the Chinese scale as we now know are strictly modern; probably only two thousand years old, if that old. The ancient system certainly preceded that of the Greeks, for the siege of Troy was only about 1200 B. C.

BLUMENBERG.

## Reinhold von Warlich and the Art of the Song-Cycle.

BY J. A. FULLER MAITLAND

[From The Windsor Magazine.]

The two parts of this bulky title are associated, not because there is in any one's mind an idea that the distinguished singer either invented the form of the song-cycle, or has created any permanent work of art in that form, but because he has identified himself as an interpreter so closely with the art of singing songs intended to form a series, that henceforward a good many people will inevitably think of some song-cycle when they hear the name of Von Warlich, and of Von Warlich whenever the words "Song-cycle," "Liederkreis," "Lieder-cyclus," or the like are uttered.

To be an ideal interpreter of any form of music, it is almost self-evident that one must give up the attempt to excel in a good many of the other forms. Success of the decisive kind that has fallen to the share of this young man is nowadays only to be obtained by the utmost concentration of effort on one chosen branch of art. For the more deeply music is studied, the more numerous do its ramifications tend to become, and the more necessary is it to choose which department shall be the artist's life work. Herr von Warlich is not by any means without experience in the other branches of music. The son of the German director of the private orchestra of the Tsar of Russia, he began to study music at a very early age, and made such progress both with violin and piano playing that he left his native city of St. Petersburg for Germany, where, at various musical centers, he studied these forms of interpretative art, taking up, in addition to them, singing and composition. When only seventeen years of age he went to America as a professional singer, but wisely returned to Europe after a short time, to finish his vocal studies in Italy. There he sang in oratorios and concerts. After a second visit to America he appeared on some occasions on the operatic stage in Germany.

The timbre of the voice, a true basso cantante, is as remarkable as its volume, but both quality and quantity are forgotten at the moment of his singing, so infinitely greater is the impression produced by the musicianship that is revealed in every note and every phrase. It might almost have been guessed that here was one who had studied much besides the mere vocal art, in the course of his short life. That there is a world of natural, normal, artistic development behind every song Von Warlich sings, is patent to every one who listens to him with understanding. As his musical training must have dealt with much besides vocal method, so his general studies must have embraced a good deal more than the smattering of musical literature that, with a good many musicians, forms the bulk of their serious reading. Complete grasp, not merely of all that the words mean, but of all that they imply, a temperament to which philosophy is a congenial subject, an inborn sense of the beauty of high poetry, these are among the qualities evidently possessed by this fortunate artist.

Good fortune is his, too, in other ways, for he stands, as far as England is concerned, in the enviable position of not having been compelled to fight his way upward in order to get a hearing, to sing music that did not suit him in order to please his patrons, or to resort to any of the means by which most public performers try to get notoriety. Even apart from the pushing methods of the present day, thoughtful people know well how serious is the common error made by young musicians and their friends of courting publicity before artistic maturity has been reached. As a matter of fact the average English performer never tries to gain experience in some unimportant center of musical activity, but thinks he must make some kind of a name in London, and therefore does most of his practising in London concert rooms, letting his hearers into the secret of all his little failings. How far the policy of inviting public criticism of the efforts of young students—a policy

pursued, alas! by various music schools of London—is to blame for this, need not here be discussed; but Von Warlich is an instance of the great advantage of waiting to appear in London until confidence and platform experience have been gained. He was an artist of settled aims and convictions, as well as a highly accomplished singer, before he ever opened his mouth in London. For a season or two he sang in private houses, but even there he sang nothing but what was of the highest quality, and chose only such songs as suited him best. His success was established before he had a single notice in a London paper; and at a recital given in 1905, in the Broadwood Rooms, a comparatively small number of critics discerned that a true artist had arrived among us. It was not till December, 1906, that he clearly identified himself with the art of the song-cycle, by singing Schubert's "Winterreise" in such a manner as to arrest the attention of the general public, and in last June his performance of Schumann's "Dichterliebe" made an impression that will not soon be forgotten.

What, it may perhaps be asked, is the art of the song-cycle? Wherein consists the difference between a number of songs sung in a series and the same number of isolated songs thrown together haphazard at the will of a publisher or a concert manager? It would be interesting to trace minutely the history of the song-cycle, to discuss whether or not it had its origin in the Italian "cantatas" for a single voice, when several independent airs were joined together into one series by means of connecting recitatives; but for the present purpose it is enough to show the kind of relation that should exist in a perfect song-cycle between one and another of the series. Though there have been song-cycles set to words not all by the same poet, yet it is obvious that such a series will have a greater poetic unity if the words are all from the same pen. The first of the great modern song-cycles, Beethoven's "Liederkreis"—"An die ferne Geliebte"—is set to a continuous poem by one Jeitteles, and the connection of the six songs is so close that the set is practically one long song in six movements. The first work by Schubert—the great master of the song-cycle—in which the ordinary limits of a song are passed, is "Der Taucher" (written in 1813, three years before Beethoven's "Liederkreis"), and although it is a single song, it is so rich in thematic and poetical material that it might almost take rank with the song-cycles. The composer made numerous attempts at something larger and more important than the ordinary song, before he accomplished, in "Die Schöne Müllerin" (1823), the first masterpiece of song-cycles. The wonderful "Winterreise," to words by the same lucky poet, Wilhelm Müller (the father of Professor Max Müller), dates from 1827, and these two cycles are Schubert's greatest achievement, for the songs grouped as the "Schwanengesang," and published after the composer's death, do not seem to have been meant to form a series. It can hardly have been the accident that six of the "Schwanengesang" are set to words by Heine, which led Schumann to choose that poet in writing his "Dichterliebe," the work in which the song-cycle ideal is more fully realized than it is anywhere else. It is unnecessary here to speak of Schumann's other song-cycles, the "Frauenliebe und Leben," the less closely knit "Liederreihe," and the rest; of the great set of "Magelone-Lieder," by Brahms, which follow and illustrate Tieck's romance so closely that some acquaintance with the story is needed for perfect enjoyment of the song-cycle as a whole; or of prominent instances in various countries, such as the exquisite "Weihnachtslieder" and "Brautlieder" of Cornelius, the "Eliland" of Von Flitz, Somervell's beautiful set of songs to words selected from Tennyson's "Maud," Vaughan Williams' "House of Life," to some of Rossetti's famous sonnet-sequence, though all these, and many more, are among the

things one would fain hear Von Warlich sing. Debussy's "Chansons de Bilitis" is an interesting specimen of his work, and catches the classical atmosphere remarkably well.

A comparison of the acknowledged masterpieces among song-cycles will show that all have certain qualities in common. In the first place, the form is one that appeals most strongly to the romantic composer. The great masters of form and structure have seldom attempted the song-cycle, and when they have, the attempts have rarely been successful. Even the "Liederkreis" of Beethoven is little more than a set of lovely but rather neat and precise little songs, and on the other hand, the "Magelone-Lieder" of Brahms are each of them so important that they lose something when the experiment is tried of giving the whole set at a single concert. The romantic Schubert and Schumann were perfectly fitted in the form of the song-cycle, for here there need be no structural symmetry among the songs; a tiny song, built on a single melodic thought, may come next to some great and noble idea which requires many pages for its proper exposition. One secret of the song-cycle undoubtedly is this, that instead of each individual song having its own moment of emotional and musical climax, the climaxes of the whole set are to be considered by the composer and by the interpreter, so that the hearer's attention is not continually being, as it were, raised and lowered again for small points of emotional significance, but is allowed to rest, perhaps during the whole of some small lyric before ascending to the great dramatic heights of emotion that await him further on. To take the perfect instance of the "Dichterliebe"—the first three numbers are musically so closely united that they are often sung separately from the rest in a little group by themselves; yet the tenderness of "Im wunderschönen Monat Mai," the youthful ardor of "Aus meinen Thränen," and the fanciful playfulness of "Die Rose, die Lilie, die Taube, die Sonne" (notice Heine's wonderful little touch of gaiety in the reiteration of the single rhyme sound at the close), make few demands on the emotional or musical attention. Not until "Wenn ich in deine Augen seh" does the personal note really come in, and the higher plane of feeling which we reach here, though above what has gone before, is yet far less striking than the grandeur of "Im Rhein, im heiligen Strome," which prepares us so finely for the outburst of passion in "Ich grolle nicht." From that revelation of the human heart in its agony, the emotional wave subsides again, although not in intensity of feeling, yet in the expression of emotion. In "Und wüsstest du die Blumen," "Das ist ein Flöten und Geigen," "Hör' ich das Liedchen klingen," and the rest, the tragedy is implied, not definitely put forward as tragedy, and in this second half of the cycle, both poet and composer have given us of their best and most truly characteristic. The final song, "Die alten bösen Lieder," is perhaps the most tragic of the set, but the subsidence of the emotional wave is very clearly to be seen in it, and the instrumental epilogue to the whole sums up the conception as no words could possibly do. It is, of course, possible to detach single songs, or such a group as the first three, already referred to, and to sing them separately from the whole, but it is quite extraordinary to realize how very much is lost when this is done. On occasions, Von Warlich has consented to do like the rest of the world, and to sing "Ich grolle nicht" by itself; but, although every note was as finely sung as it was in the whole cycle, yet one felt that its emotional force was weakened and diluted as compared with the bitter essence of heartbroken irony that is felt when it is sung in its place. Here is perhaps one of the secrets of the young singer's art: his climaxes are so beautifully thought out, and his sympathy with poet and composer so deep, that the set of songs is only thoroughly realized by him as a set, and not as a collection of individual songs. It is not easy to justify the use of the word "creation" in such a connection as this, yet, as a matter of fact, the commonplace phrase "to create a part" in a drama has a very real application here. Naturally, Von Warlich was not the first who ever sang the "Winterreise" or the "Dichterliebe" through from beginning to end, and so the technical meaning of the phrase "to create a part" is inapplicable to him, but, not forgetting Stockhausen, in his great days, and the younger men in the present time who are in the habit of singing these and other song-cycles, there is a pre-eminence in Von Warlich's interpretation of them



that suggests the idea that part of the creative act is his. How far an interpreter, however skilful and sympathetic, can be justly called a creator, may, of course, be questioned; but with the very highest kinds of interpretation, so much of the interpreter's life-force goes into his work, so thoroughly does he become one with the poet and the composer, that his performance is something more than a mere reflection from another's mind. In a perfect performance, the art of poetic conception and creation has been performed alike by the poet, the composer, and the singer (in a smaller measure by the accompanist, too). The perfect beauty of many a phrase in the quartets of Mozart or Beethoven was there in the book for us ever since the compositions were first given to the world; but in the revelation of beauty which came to us when Joachim played them, can we deny that the creative act was present? There are many points in the two song-cycles that Von Warlich has made his own which were certainly not brought out by any of his predecessors, so that the word "create" is not quite as inappropriate as might be imagined.

Like every true artist, Von Warlich has very probably some limitations. He would be unable to "do justice" to the trash that is poured forth from the music shops (or, rather, he would do it the only justice possible by neglecting it altogether); in a comic or rollicking song it is hardly probable that he would excel. One would not have liked to hear Joachim in a concerto by Vieuxtemps, or in the obligation to Gounod's "Ave Maria." There is no doubt that Von Warlich would fail, supposing him to be obliged, through any chance, to sing at a ballad concert. Even apart from the necessity of pumping up some machine-made sentiment in the second verse of each trumpery song, it may be doubted if art so delicate and profound as his could ever appeal to the great bourgeois class to which, in most people's eyes, it seems so all-important to appeal. An unspoiled audience at the East End would be certain to appreciate the truth and force of the singer, and would join hands with the cultivated hearers of the West End in their admiration, even if neither audience were able to analyze the secret of the power with which he swayed their emotions.

The two great song-cycles which he has sung are very similar, if not identical, in character; both are deeply melancholy, and both are the expression of hopeless and heart-breaking grief. Whether Von Warlich will be able to realize the other sides of human emotion as fully as he does this, remains to be seen, but it is significant that in his single songs, those in which he has made the most profound impression are those in which a somber atmosphere prevails. Schubert's "Sei mir gegrüsst" is a song which many Schubert admirers longed to hear, but in its original key, for a high tenor, nothing but the most superficial emotion ever came from it; even with the inevitable loss of some of the musical effect in the process of transposition, in Von Warlich's hands it becomes a thing of ineffable spirituality. Its emotional power is overwhelming, and at times it almost seems as though some mesmeric influence must be excited by the singer; in some such way alone, it would appear, can such restrained art make so great an effect. It is not really necessary to imagine some kind of occult conjuring trick; the truth is that the means by which the effect is made are just those that are most rarely used by modern singers. Von Warlich never lets his voice lose beauty of tone; he never roars, squeaks, whispers or makes faces, all is realized as belonging to music, or to drama, and the art of concealing it has never been more completely attained. His secret, as far as music is concerned, may be summed up in the single word *phrasing*. A singer who is also master of the art of modeling his phrases as an accomplished instrumentalist would do, is a singer who is certain of success, provided that the voice is of even passable quality. Not only is Von Warlich's voice noble in quality and richly sonorous, but every phrase he sings has evidently been modeled as deftly as the surface of some beautiful statue. Of course, he is naturally helped in this by his early instrumental training, but the art of transferring instrumental phrasing to the voice and of making the words follow the course of the musical phrase is not as easy as it sounds when a great artist sings. The art of phrasing is in the careful manipulation of emphasis, of varying force on the different notes, of the slightest possible retardations and accelerations of speed, and as in all of these there is plenty of room for exaggeration, it follows that only a few people attain the art of phrasing in perfection. Without any phrasing at all, music is dead, and the most proficient performer has exactly the same amount of life as a pianola; in over-emphasis, exaggeration and affectation, is revealed the inborn vulgarity of many a successful musician, professional or amateur; but a single well calculated phrase, such as any series of notes that Joachim ever played, is enough to proclaim the great artist, and those who have heard Von Warlich know well that he is of the elect number.

"Saint-Francois d'Assise," a mystical poem in one act of three scenes, has been produced at Montevideo. The composer, Louis Sambucetti, is a pupil of Theodore Dubois.



#### Announcements of Concerts and Operas.

BROOKLYN, September 10, 1910.

As has been previously stated in THE MUSICAL COURIER, the Metropolitan Opera Company will give fourteen performances in Brooklyn this season, beginning Saturday evening, November 12.

The music department of the Brooklyn Institute has made unusual plans to give the members plenty of good music of every kind. Madame Schumann-Heink, whose

and both the Christmas concert and the one later will be under the auspices of the Brooklyn Institute.

After the new year the Brooklyn Institute will further test the capacity of musical enjoyment by offering a series of marvelous attractions. Fannie Bloomfield Zeisler is to give a recital on January 12 and Mischa Elman follows with a recital on January 26. David Bispham comes for a recital on February 16. The Flonzaley Quartet will give a series of concerts, the dates to be published later. The Institute will have other chamber music concerts and a series by the New York Symphony Orchestra. There will be several joint recitals with vocalists and pianists or violinists and the courses of musical lectures will be features as heretofore. A series of lectures of special interest will include one to be given by Pauline Jennings on "The Life and Works of Robert Schumann."

Musical education will be stimulated this season in Brooklyn by the orchestral classes for men and women (to be conducted separately) by Arnold Volpe, of Manhattan. There will be thirty sessions on Monday evenings through the autumn and winter and spring, beginning October 3. The sight-singing classes again will have Wilbur A. Luyster to direct them.

In speaking of giving more orchestral concerts in Brooklyn, Professor Hooper, the director of the Brooklyn Institute, said that the music department really ought to have an endowment of \$100,000. As it is the present endowment is only \$10,000, which was bequeathed to the Institute by the late Henry K. Sheldon. Mr. Sheldon also left the sum of \$10,000 to the Brooklyn Philharmonic Society on condition that the society affiliate with the Brooklyn Institute in the performance of orchestral music. Only the income of the \$20,000 which Mr. Sheldon left to the two bodies can be used, and as this at 5 per cent. is only \$1,000 a year, it is quite easily understood why the Brooklyn Institute cannot do more in the way of bringing orchestras to Brooklyn. So far the Boston Symphony Orchestra is the only one that draws a crowded house, and it took many years to accomplish that. Now all the best families in Brooklyn subscribe as religiously to the Boston Symphony concerts as they support the churches of their particular denominations.

Members of the music department of the Brooklyn Institute have access to a valuable musical library which was left to the Institute by the late James A. H. Bell.

In spite of the protests of the Sunday Observance Association of Kings County and Canon Somebody, Loudon Charlton announces that the New York Philharmonic Society will give its contemplated course of Sunday concerts in Brooklyn. The date of the first concert is November 6. Good! But this is not to be the only excitement Brooklyn has on its hands. Colonel Roosevelt, who lives on Long Island (Oyster Bay), will be the first celebrity to appear under the Institute auspices this season. Colonel Roosevelt will speak in the opera house of the Academy of Music, Wednesday night, October 5, on "What It Means to Be an American."

E. L. T.

#### Laura E. Morrill's European Tour.

Laura E. Morrill, the New York vocal teacher who went abroad early in the summer with her pupil, Lillia Snelling, the contralto, has had one of the best tours made by an American this summer. While in London Mrs. Morrill and Miss Snelling frequently attended the opera at Covent Garden. In Paris they attended performances both at the Grand Opera and at the Opera Comique. They were also generously entertained in both cities by their American friends and resident leaders of society in both capitals. In Berlin these ladies had a very enjoyable time, and in that city Miss Snelling's voice was much admired. After the round of visits in Germany, Mrs. Morrill and Miss Snelling traveled in Switzerland, where they were charmed by the beauties of the mountains and lakes. They are now in Italy and their itinerary in that country includes Venice, Milan, Florence, Rome and Naples. They will sail from Naples on the steamer Berlin, September 16, for New York. Mrs. Morrill is to reopen her studio in the Hotel Chelsea, Monday, October 3.

#### Beebe-Dethier Sonata Recitals.

The popularity of the Beebe-Dethier sonata recitals keeps growing. Carolyn Beebe, the pianist, and Edouard Dethier, the violinist, have appeared jointly in recitals for the past two or three seasons and the demand for their concerts has increased. Both in the East and Middle West these young artists now are widely known and this season they will be heard again in such cities as Minneapolis, St. Louis, Detroit, Kansas City, Chicago, Boston and New York. The Beebe-Dethier tour is under the management of Loudon Charlton.

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popularity in Brooklyn is as great as ever, will give the opening song recital Thursday evening, October 13. The next song recital will be given by the famous tenor, Alessandro Bonci. This will be the opening of Bonci's American concert tour under the management of Haensel & Jones. The five concerts in Brooklyn by the Boston Symphony Orchestra, again under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic Society, are to be given on the evenings of November 11, December 9, January 13, February 24 and March 24. Madame Jomelli, the Dutch prima donna, will be the soloist at the first concert. Mischa Elman will be the soloist at the third concert in January. Busoni, the great Italian pianist, whose last recital under the auspices of the Institute was one of the marked successes of the late season of 1909-1910, will be the soloist at the third concert.

Handel's best known oratorio, "The Messiah," will be sung at the Academy of Music on the night of December 22, by the Brooklyn Oratorio Society, Walter Henry Hall, conductor. The soloists have not been announced. The Oratorio Society is to give another production in the spring

## Arthur Shattuck in Iceland on Tour.

The most unique tour undertaken by any artist since the days of Paganini and Clementi with their coaches and four was the journey through Iceland this summer by Arthur Shattuck, the American pianist.

Sailing from Copenhagen on July 6, 1910, in company with his friend, Dr. Frank Sill Rogers, of Albany, Mr. Shattuck braved the rigor of the bleak North Atlantic in a tiny 900 ton ship and arrived in Reykjavik, the capital of Iceland, a week later, July 13.

Iceland, it should be known, is not inhabited by tribes of Esquimaux, as the average American probably imagines,



CROSSING THE DESERT.

but by a hardy, vigorous, cultivated race of Norsemen, justly proud of their Viking ancestry, of their 1,000 year old political independence, and particularly so of their great achievements in the field of literature and art. In spite of the isolated position of the country, and the rare visits of great artists, the Icelanders' love of music amounts to a passion, and Shattuck's fame as an artist having preceded him, owing to his many triumphs in Copenhagen

and throughout Scandinavia, the famous virtuoso was received with an enthusiasm which would be hard to match in any country of the globe. A large part of the public was on the pier to welcome his arrival, and he was received in person by the prime minister, who acts as governor under the Danish Crown.

The whole stay in Reykjavik was marked by a series of ovations both at Shattuck's group of recitals, which were crowded to the doors, and at the several public entertainments which were arranged in honor of the two visitors. One of them was a special concert given by the Men's Choral Society of Reykjavik. Dr. Rogers expressed a desire to hear some of the ancient Icelandic folk songs in the native language. In two hours the club—sixty strong—was assembled in the concert hall, and a unique program rendered. Dr. Rogers was so impressed with the beauty of some of the songs that he secured translations, and will produce them this coming season with the Mendelssohn Club of Albany, of which he is the conductor.

Speaking to a representative of THE MUSICAL COURIER at Copenhagen Mr. Shattuck said: "One of my greatest regrets was my inability, through lack of time, to give the additional concerts which they demanded. The whole series of recitals was sold out a long time in advance, and people came from the surrounding towns on horseback and even on foot, and from the villages of the west coast by the coast steamer. Most of the women wore their quaint native costumes and festive headdress, lending to the audience the most picturesque effect imaginable as seen from the stage. I only wish I might have had a snapshot photo of the scene. I was continually impressed with the musical discrimination manifested by the Icelanders. For instance, the most popular things in my first program were the Bach numbers, and there was a constant demand for more Bach and Beethoven at my later concerts. I found the same thing to be true at Akureyri, on the north coast. This is not so surprising when you remember that the individual average of culture is supposed to be higher in

Iceland than in any European country. The poorest farm house may lack a stove, or a bed or two, but you will always find a shelf of books, usually including a Shakespeare, Tolstoi, Björnson or even Longfellow."

Mr. Shattuck would have given more concerts in Reykjavik, Stykkisholm and Isafjord, had not he and Dr. Rogers been bent upon making the rarely attempted journey across the interior to the north coast, for which the guides, Sigurdsson and Stefansson, and a pack train of sixteen ponies had already been engaged.

The excellent Hindsberg (Copenhagen) concert grand, sent by that firm for the tour, was shipped around the coast by boat, and the party left Reykjavik for the overland trip on Sunday, July 24, with a large part of the population present "en gala" to witness the departure. There



NORTH COAST OF ICELAND.

being no roads in Iceland (railroads are classed with autos and airships as outlandish marvels) the journey is a difficult, and even dangerous one, lasting eleven days, of which seven were passed in the interior desert of ice and lava, away from the sight and sound of all things living. The two artists were accompanied on the first part of the journey by Messrs. Olafur and Sveinn Björnsson, sons of



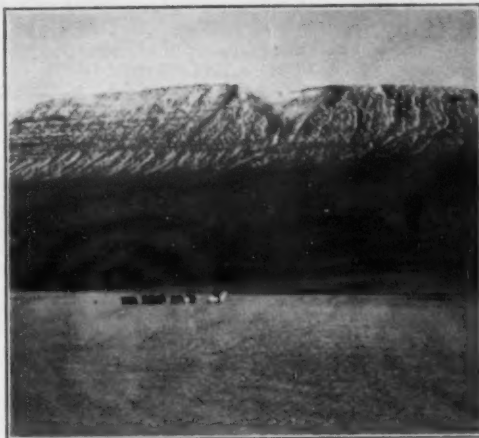
THE SHATTUCK PARTY READY TO DEPART FROM REYKJAVIK.

On horseback, reading from left to right: Olafur Björnsson, Arthur Shattuck, F. S. Rogers and Sveinn Björnsson. On foot, extreme left, the guides, Stefansson and Sigurdsson.



the prime minister, to whose friendship and courtesy were due many privileges which do not fall to the lot of the ordinary traveler.

The first day's trip ended at Thingvall, the most famous spot in Iceland, an immense sunken lava plain enclosed by black ramparts of basalt into a natural audience chamber. Here, the Icelandic Parliament met for a thousand years, and some of the most thrilling scenes from the Sagas were enacted. On the second day passing the active volcano, Mt. Hecla, the party reached the famous geysers, the largest of which has a spout of over two hundred feet. After this point all semblance to civilization was left behind and they had to sleep in their tents or, in case of severe snow storms, in occasional sheep shelters that are found in the wilderness. Both Mr. Shattuck and Dr. Rogers declared that there could be nothing left in Nature's bag of tricks after that week in the Icelandic desert. One day the party passed in a blinding sand storm. On July 21 they encountered a raging snow storm which lasted twenty-four hours, accompanied by a bitter gale coming straight down from the Polar sea over 500 square miles



THE PACK HORSES FORDING A GLACIER RIVER IN NORTHERN ICELAND.



OUTPOST OF CIVILIZATION.

of glacier. Several of the ponies were caught in a quicksand in fording a river and were only saved by rapid work on the part of all concerned. Several glacier rivers were

crossed by the riders swimming their ponies, with the swift current and deadly quicksands as dangers to be avoided. One of the guides broke through an ice bridge with his horse and was carried several hundred feet through a gorge under snow and ice before he was rescued. These were only a few of the excitements and trials of the trip. But they were nothing as compared with the enjoyment of the strange and awe-inspiring scenery of this desolate region. There is probably nothing like it in the whole domain of Nature, unless it be in the untrodden fastnesses of the lunar mountains. The ever raging conflict between fire and ice creates a landscape terrible in its grim desolation and torment, as the French say, out of semblance to anything earthly. After seven days in the Inferno like interior of Iceland, it was with a pleasant thrill that the party came upon signs of civilization again, first the outlying farms of the north coast and finally Akureyri, the northern capital, lying at the head of its deep fjord.

The most remarkable feature about the north coast of Iceland is the astonishing clearness of the atmosphere. The effects of light and shadow are the purest to be seen anywhere, even in Norway, and the contrasts of color most amazing—one square front of mountain jutting out in a blaze of gold against the flank of another, dyed with the darkest purple, whilst, up against the azure sky beyond, peaks of glittering snow and ice rise. The midnight sun is seen here for ten days in summer, accompanied by color effects of a beauty past description. At Akureyri the

travelers were given an enthusiastic reception and were entertained and feasted to the point of exhaustion. Dinners were given in honor of them by the Bishop of Iceland, ex-Prime Minister Havsteen and Matthias Jochumsson, the poet. Here Shattuck's remarkable success duplicated that which he achieved in Southern Iceland, and the number of his appearances was only terminated by the arrival of the steamer for Copenhagen. A rather touching expression of the national love for music and the regard in which Shattuck's genius is held, is reproduced in the following open letter written by Sigfus Einarsson and published in the papers of the island. Mr. Einarsson is an Icelandic composer of originality.

OPEN LETTER BY THE ICELANDIC COMPOSER EINARSSON.

"To Mr. Arthur Shattuck:

"MASTER PLAYER: Iceland is a tourist country. And still we have done nothing in order to allure people to it. We have said nothing of our azure mountains, the waterfalls



SHATTUCK AND THE CAPTAIN ON THE RETURN TRIP.

and the swan lakes, our grottoes and the crystal springs or the sun that never sinks in the waves. And we have not given to our country any poetical, alluring names, like

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other nations give to their native land. 'Iceland,' the name suggests something cold to the ears of foreigners, though it touches us like a soft melody.

"But artists have not been in the habit of paying us a visit—least of all musical masters—and here, indeed, they are not lured by the wealth of the great nations nor the ovations of the great cities.

"At any rate you are the first man of world-wide fame who has performed here.

"This article is not meant as a panegyric on your play. And surely it would be no difficult task, though, because a praise of your art would always be true. But it would be quite superfluous. I beg leave to offer you the thanks, not

that you were a welcome guest. That must be your reward! And we hope that still once more, some time or other, we shall have the happiness of enjoying your noble and divine art.

"We hope that your journey through our magnificent and singular country may tinge your art with a touch of our northern color, and that our mountain air may prove a source of health and refreshment to you in days to come.

"And in the moment of your departure from our country we wish you a right good voyage and a bright and prosperous future.

Yours truly,

SIGFUS EINARSSON."

#### A FEW EXTRACTS FROM THE PAPERS OF ICELAND.

Arthur Shattuck, the celebrated pianist from America, played two recitals last week in Barabud before crowded houses. Never has there been such a remarkable example of piano playing in this country before, nor has there been such demonstrations of enthusiasm over any artist. His programs both evenings were varied and extensive.—Fjallkman, July 19, 1910.

Arthur Shattuck, the celebrated American pianist, arrived on the steamer "Sterling" July 13, as expected, and gave his first recital the following evening in Barabud.

It must be said that the Icelandic people have not had the opportunity of hearing such music before in this country, for Shattuck is one of the foremost pianists of today.

The program was substantial and tastefully selected from classic and modern composers and Shattuck proved himself master of both schools. He displayed immense technical ability and profound musicianship throughout the evening.

On Saturday Shattuck gave his second recital, his program being of equal length and no less interesting, and again exhibited wonderful skill and power.

The house was crowded both evenings and hundreds were unable to gain admission.—Lögretta, July 20, 1910.

Arthur Shattuck, the famous American pianist, gave two concerts here last week on the 14th and 16th inst.

Shattuck is the first renowned artist to tour this country and his art was a revelation to the people of Reykjavik. In the great programs he played—consisting of compositions by Mendelssohn, Bach, Liszt, etc.—the same God-inspired spirit was ever apparent and his faultless performances gave endless delight to his audiences. Surely Mr. Shattuck has rarely played before a more grateful public than he found here in Reykjavik. Thanks to him for this musical feast.

We will gladly receive him with the warmest enthusiasm on his next visit to Iceland.—Kjöldur, July 22, 1910.

The latter concert of Mr. Shattuck was also given before a crowded house, and we do not need many words to describe the enthusiasm of his audience—such masterly art as was displayed. Shattuck's playing is impressive. It resembles a painting in its color and bold outline and the true intentions of each composer are presented with a comprehensibility which his public never fails to recognize. Everybody appreciated the superiority of his art.

Shattuck is the first great artist that has visited our country, and, now that he is gone, his concert evenings remain as a beautiful

dream and will be memorable to all music loving citizens of our capital and strangers from the surrounding country, who were so happy as to witness his unlimited ability.

Best wishes follow Mr. Shattuck in his career of celebrity.—Isafold, Reykjavik, July 20, 1910.

He "came, saw and conquered," as Cæsar did. The seating capacity of the Barabud Hall was unfortunately not great enough to accommodate all who wished to hear him on the 14th and 16th instant. It would be quite useless to attempt any criticism of his playing, for nothing but the highest praise could be expressed. Shattuck is a master of his instrument, this being the unanimous



SHATTUCK AT COPENHAGEN,  
After the return from Iceland, August 10.

only of myself, but of all those here who were fortunate enough to hear your performances. Icelanders do not easily forget if they are injured, nor do they so, if they are well treated. We will keep you in our remembrance as a good friend! We offer you our thanks for hours of delight and pleasure and we hope that you may have felt



FRANK SILL ROGERS IMITATING ROOSEVELT, SAYING  
"DELIGHTED."

opinion of everybody who heard him, and his success has never been equalled in our country by any foreign artist before.—Ingolfur, July 21, 1910.

The New York Evening Post calls attention to the fact that when Siegfried Wagner's opera, "Kobold" had its second performance in Berlin the receipts were 500 marks. Two nights later Siegfried's father's "Tannhäuser" was given, and the receipts were 5,000 marks.



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## MUSIC IN NAPLES.

NAPLES, Italy, August 25, 1910.

The writer returned yesterday from a delightful week in Venice where he was a guest of Mr. and Mrs. George Bruce Mathews at the Excelsior Hotel on the Lido. This charming couple from Buffalo, N. Y., have countless friends in the artistic world and they are well known as liberal patrons of art. Mr. and Mrs. Mathews have been touring in their motor car since early spring and while in Germany attended the Mozart and Wagner festivals.

Among the artists spending their vacations on the Lido are Mary Garden, Madame Alda, Mariska Aldrich and de Seguroia.

On the first of September two opera seasons will be inaugurated in Naples, one at the Mercadante, and the other at the Bellini.

Naples now is celebrating her annual "festa" to the "Regina del Mare." Tonight, Mario Costa will direct a concert of his own Neapolitan songs in a large temporary

theater erected in the Piazza San Ferdinando. Several well known opera singers will be heard.

Enrico Caruso has been at the Santa Lucia, this city, for the past four weeks. While in Naples the celebrated artist has occupied most of his time with automobiling and drawing caricatures of his many friends.

Eleanore di Cisneros is spending her summer at San Sebastian, Spain. On a postal card received yesterday, the distinguished singer writes that the concerts at the Casino are very fine this season and that San Sebastian is altogether a most delightful resort.

Maestro Mugnone will not be musical director at San Carlo this coming season as was previously announced. Maestro Cui, a young man of but twenty-four years, has been engaged to succeed Campanini. Cui has directed with great success at several of the large Italian theaters, in fact, his talent is said to be most extraordinary. The San Carlo season will be inaugurated in December with "Walkure."

CLAUDE REDDISH.

## Wagner's Mother and Sister.

A handsome, if somewhat belated, tribute to the memory of Richard Wagner is being prepared at Leipzig. In the old peaceful cemetery of St. John, almost hidden from sight in the center of the busy town, there are two graves which until quite recently were nameless. The old register yellow and faded, showed that one of the two ivy clad hillocks, shaded by an old oak, covers the remains of Johanna Rosina Geyer, nee Berthis, the widow of Richard Wagner's father, the State actuary, Wilhelm Wagner, who died in 1813, the year of his son's, the great composer's, birth. She was born on September 19, 1778, at Weissenfels, and after the death of her first husband, Wilhelm Wagner, she married the well known actor and painter, Ludwig Geyer. This union lasted for thirty-five years, until her death, which took place at Leipzig on January 9, 1848.

The other grave holds the remains of Richard Wagner's eldest sister, Johanna Rosalie, who married the well known savant, Dr. Marbach, but died within a year of her wedding, at the age of thirty-four, on October 12, 1837. An imposing memorial of polished granite, designed and executed by the Berlin sculptor, H. Hidding, is now being erected over the two graves.—Pall Mall Gazette.

## Last Rites Paid to Memory of Julian Edwards.

Funeral services over the remains of the late Julian Edwards were held Wednesday morning of last week at the home of his widow, on Sunnyside Drive, Ludlow, Yonkers, N. Y. The Protestant Episcopal burial service was read by the Rev. Charles A. Ashmead, rector of St. Mark's P. E. Church at Tarrytown, N. Y. The pallbearers were Eugene Gerbereux, E. A. Verbeck, William H. Barker, G. Howard Harmon, Charles G. Trautwein, Washburn W. Taylor, John K. Lovell and George N. Rigby, all friends of the deceased composer. Floral tributes were sent by many members of the theatrical profession. There was one wreath from Lillian Russell. Louis Blumenberg represented the musical profession at the obsequies. The interment took place at Woodlawn.

## Isidore Moskowitz in Berlin.

Isidore Moskowitz, who is well known as a violinist and teacher in New York, has been studying in Europe for some months. He will teach in Berlin this coming winter. Mr. Moskowitz intends to return to the United States next year.

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## SOME RARE PORTRAITS AND INCIDENTS IN THE LIFE OF WAGNER.—III.

BY ARTHUR M. ABELL.

Zurich was destined to bring Richard Wagner many things, but of these the most important were the financial assistance of Otto Wesendonck and the only real love the great composer ever had in his life. Wagner has often enough been called an ingrate, and no doubt justly so; at any rate, as a return for all the munificence that the broad-minded, big hearted Wesendonck heaped upon him, he stole from that man the love of his wife. Wagner himself often stated that Mathilde Wesendonck was the only woman he ever loved. It was she who inspired "Tristan and Isolde." Madame Wesendonck was

at the time of Wagner's advent in Zurich a young and beautiful woman, full of ideals and

whom any woman would admire, but he was a business man and the business atmosphere made no appeal to her poetic nature, and it is no wonder that a heaven storming genius like Richard Wagner should win the heart of such a creature. In a letter to his sister, Clara Wolfram, written in 1858, Wagner says of Madame Wesendonck:

"What has reconciled me to remain at Minna's side for the past six years in spite of the enormous difference in our characters, is the love of this young woman. At first she hesitated, but later she allowed me to approach her with greater freedom, and this love which at first remained unmentioned had finally to be declared. This was last year, when I wrote the poem of 'Tristan and Isolde' and gave it to her. As we both realized that we never could be united, renouncing every selfish desire, we became resigned; we suffered, we endured—but we loved each other. I was very desirous to

mission. Wagner always said that he felt himself to be "grenzenlos allein" while married to her, but Minna Wagner had some sterling qualities in her way and she stood by him to the very utmost during his darkest days in Paris. For that reason he avoided a break as long as possible. A separation, however, was only a question of time and it came in 1858, and the two remained separated up to the time of Minna's death in 1866. She not only never believed in Wagner's ability to succeed in his art, but she had no confidence in him as a man. And yet during the last year of her life she confessed that her husband "would rather do without everything than that she should suffer from privation, and in spite of the greatest need, he never omitted assisting my poor parents." Wagner really pitied his first wife when he once wrote to her, "You poor woman, your fate should have been a quieter and more



A RELIEF OF COSIMA VON BÜLOW.

The wife of Hans von Bülow. She was the daughter of Franz List and the Countess d'Agoult, and later became Wagner's second wife.



MINNA WAGNER.

Née Plauer, Wagner's first wife, at the time of his Zürich exile.



MATHILDA WESENDONCK.

The woman who inspired "Tristan and Isolde," as she looked when Wagner first met her.



RICHARD AND COSIMA WAGNER IN 1872.

Two years after their marriage. Cosima married von Bülow in 1857, and was divorced from him in 1858.

with unbounded love for poetry and art. Her husband was a man of splendid character and sterling qualities—a man

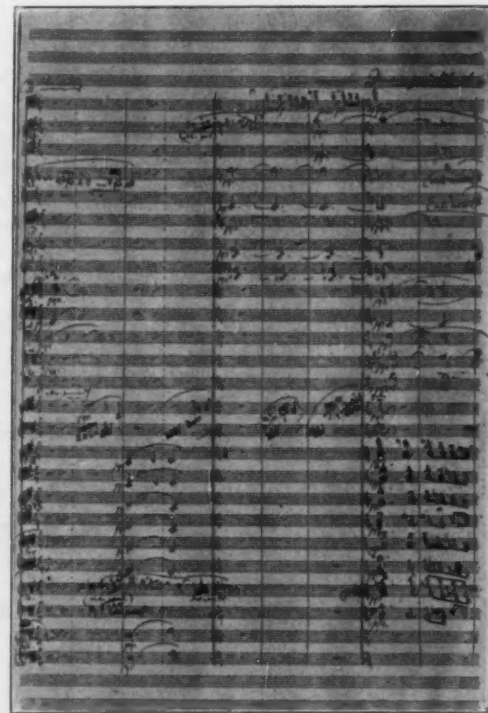


THE HOME OF OTTO WESENDONCK.

The patron of Richard Wagner during the years of his exile in Zürich.

have Minna know of the character of my relation toward this woman, but she left me no peace, behind my back she insulted this tender woman in the coarsest fashion. There was no end of outrageous scenes, and at last I was obliged to leave the beautiful asylum which had been prepared for me with such a tender love."

The Minna to whom Wagner refers was his first wife, a woman who had no conception of his genius and artistic



FACSIMILE OF A PAGE FROM THE VORSPIEL TO "TRISTAN" IN WAGNER'S OWN HAND.

even one, but it was your lot to be united to a man who, although he, too, wished quiet happiness, was destined in every way to such an unusual development that even he

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finally thought he must renounce his desires merely in order to cope with the problem of life."

Cosima Liszt, the daughter of Franz Liszt and the Countess d'Agoult, was destined to become Wagner's second wife and is to this day the reigning queen of Bayreuth. She was born in 1837. In 1857, aged twenty, she married Hans von Bülow, and during the summer of that year the pair visited Wagner in Zurich. In referring to this event Wagner wrote in a letter to Madame Ritter:

"The visit of the Bülow couple was the most interesting event of this summer. They stayed three weeks in our little house. Mornings they had to keep still, as I was then working on my 'Tristan'; every week I read a new act of this to them. The rest of the day we had music nearly all the time, and Madame Wesendonck always came over and so we had a most grateful little audience at hand. When you make the acquaintance of Cosima you will agree with me that this young couple has every reason to be happy. With all of their great intelligence and their real



ZURICH IN 1849.  
When Richard Wagner found a place of refuge there.

genius, there is so much that is light and merry in the two young people that one cannot help feeling happy with them."

Seven years later Wagner wrote to his friend, Madame Wille, "Poor Bülow came to me at the beginning of July in a terrible state of health. Added to this is a tragic married life." The marriage proved to be a very unhappy one and Wagner himself stole from his friend and champion, Von Bülow, his wife, just as he had stolen from his patron Wesendonck the love of his wife. Wesendonck, the placid, the generous, took a very philosophical view of his matrimonial troubles, but not so the impetuous Von Bülow; he and Cosima were divorced in 1869, and on August 25, 1870, Wagner and Cosima were married at Tribschen. The accompanying photograph shows the couple as they looked in 1872.

Wagner probably never loved Cosima as he did Madame Wesendonck, but he found in her a genial life companion. To quote his own words on the subject, "That which for years had been unavoidable was not made possible until 1870, and then only with great sufferings. She (Cosima) defied every disgrace and braved every damnation. She bore me (on June 6, 1869) a wonderful, beautiful and healthy boy, whom I have boldly christened Siegfried. He

flourishes now with my works and gives me a new lease of life that at last has a purpose."

This letter was addressed to Wagner's friend, Madame Eliza Wille. The composer loved to pour out his heart occasionally to his women friends. After the birth of Siegfried, on Cosima's birthday, December 25, Wagner had his "Siegfried Idyll," which he had composed expressly for her, performed by a small orchestra in front of their home in Tribschen as a birthday surprise.

Liszt remained a warm friend to both of his sons-in-law, from the time he and Wagner became reconciled after their break.

(To be continued.)

#### Remarkable Alda Booking.

Madame Alda had to cable her representative here to stop booking her, as the dates were coming in so fast that they were interfering with her opera engagements. Thus far she will sing in these concerts during the season's work:

October 20—Ann Arbor,  
October 25—Emporia, Kan.  
October 28—Denver.  
October 31—St. Joseph.  
November 16—Cleveland.  
November 17—Akron.  
November 18—Milwaukee.  
November 20—Chicago.  
November 21—Minneapolis.  
November 24-25—Pittsburgh.  
November 28-30—Montreal.  
December 5—Brockton.  
December 6—Boston (recital).  
December 12—Lincoln.  
December 13—Omaha.  
December 16—Kansas City.

This means the recognition of merit and against more than the usual odds.

#### Queen Carmen Sylva and Scharwenka.

The Roumanian Queen is a great admirer of Xaver Scharwenka. In April of last year she invited the distinguished composer-pianist to spend a week in Bucharest. In a letter to his friend, Arthur M. Abell, Scharwenka wrote of his interesting visit as follows:

BUCHAREST, April, 1909.  
DEAR MR. ABELL:—The concert in the Athenaeum in which Emil Frey played my concerto to the Queen, under my direction, brought us both enormous success. I have been engaged to conduct the next big orchestra concert and I shall perform Wagner and Beethoven. The Queen has invited me to the palace four times and she had me play my new concerto for her twice on these occasions. Her Majesty is a wonderful woman and is full of enthusiasm for art. Her music room is a marvel of distinguished and exquisite taste, embellished with glorious works of art. Rembrandt, Ribera and other great masters give the room a highly artistic stamp. The Queen is most charming and amiable.

I was also invited by the Crown Princess to a soiree, where I played my own concerto. Next Friday we are to have music at the Queen's again, when I shall play my B flat minor concerto.

Her majesty has decorated me with the Commandeur Cross of the Order of the Roumanian Crown.

With hearty greetings,

Yours cordially,

XAVER SCHARWENKA.

#### Liza Lehmann and Company to Sail October 1.

Liza Lehmann, the distinguished composer-pianist, and her quartet of English singers, will sail from England for New York, October 1. The tour will begin in Rochester, October 12. R. E. Johnston, who is managing the company, states that there have been many bookings and that Madame Lehmann and the assisting artists will travel as far as California. The first New York concert will take place after the holidays.

#### Alexander Heinemann in Germany.

The uniform success of Alexander Heinemann, the renowned German baritone, in every city of the Fatherland is a most noteworthy fact. Mannheim pays him the following remarkable tribute:

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ALEXANDER HEINEMANN.

Heinemann, the possessor of a well-schooled, sonorous and powerful bass voice, sang in the first part of the concert four Loewe ballads, among them "Die nächtliche Heerschau" and "Auf der Lauer." Besides the characteristic nobility of his tone production, his delivery is to be praised for his clear enunciation and for the forceful effect of his dramatic interpretations. His interpretation simply exhausts the possibilities of each ballad. There is wonderful mastery in the effects he produces by the accentuation of moments of suspense, as well as in his retention of the tone color of songs of peculiarly gloomy genre. A glowing example of this was his delivery of the Russian ballad, "Der Woywode" (Auf der Lauer), by Adam Mickiewicz. It was sung with extraordinary passion, with awe-inspiring fire and was worked up to a powerful climax. Even deeper and more penetrating was the effect of his delivery of the lyric songs, "Litanei" and "Wohin," by Schubert. The "Litanei" Heinemann sang with wonderful intensity, and in his rendering of the last stanza was glorified devotion; it was the culminating point of the whole concert. After Schumann's inevitable "Grenadiers" the singer graciously added two more numbers, "An Chloe," by Beethoven, and "Du bist wie eine Blume," by Schumann. The audience applauded to the echo this singer with his exhaustive repertory, and he was made the center of enthusiastic homage. Mannheimer Tageblatt, January 27, 1909.

#### Orchestras to Have Kirkby-Lunn.

New York, Boston, Chicago, St. Paul and Minneapolis are among the cities in which Madame Kirkby-Lunn will appear with orchestra this season. The English contralto already has been engaged by many of the important orchestral organizations in the country, and her tour booking is rapidly nearing completion. Loudon Charlton reports that Madame Lunn's recital bookings will mean the extension of the prima donna's stay until the close of the season. Few artists last year made a deeper impression in a shorter time than did Madame Lunn. Previous to then she was remembered for her two seasons at the Metropolitan Opera House and her highly successful tour with the Henry W. Savage Company in "Parsifal," though in England and on the Continent her fame rests on a long list of achievements on the operatic stage. As a concert star the English singer has proved a valued attraction.

#### Connell Engaged for Minneapolis Orchestra.

Horatio Connell, the baritone, is among the artists engaged as soloists this season by the Minneapolis Symphony Orchestra.

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Tages Zeitung, of Berlin.

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**Mr. and Mrs. Tollefsen in Camp.**

Carl H. Tollefsen, the violinist, and Mrs. Tollefsen (Augusta Schnabel), the pianist, spent their vacation at a friend's camp in the Adirondacks. The accompanying cut shows the popular artists during the recreation hours. Mr. and Mrs. Tollefsen, with Vladimir Dubinsky, the cellist, complete the Tollefsen Trio, which is to open its Western tour in Fremont, Ohio, with Caroline Hudson, the soprano, as the assisting soloist. The tour will take the



MR. AND MRS. CARL H. TOLLEFSEN IN CAMP.

Tollefsen Company through the States of Ohio, Michigan and South Dakota.

In speaking of his summer outing, Mr. Tollefsen says that he and his accomplished wife won four out of five tennis tournaments at Taylor's, on Schroon Lake. The athletic violin player adds that he and Mrs. Tollefsen will be happy to challenge any violinist or pianist in the country—at tennis.

First Actor—"When I was in Africa I was nearly killed by the bursting of a shell."

Second Actor—"Oh! Who threw the egg?"—M. A. P.

**Antonia Sawyer's Morning Musicales.**

Antonia Sawyer, the musical manager, gave an impromptu morning musicale at the Frederic Mariner Studios, corner of Eighty-seventh street and Broadway, Thursday morning of last week. Josephine McCulloh, the dramatic soprano, who recently returned from Europe, sang the Santuzza aria from "Cavalleria Rusticana," and in contrast to that big dramatic number gave Hawley's pleasing song, "In a Garden." Henrietta Wakefield, the contralto of the Metropolitan Opera Company, sang an aria from "La Gioconda" and the stirring Franz lied, "Im Herbst." The beautiful voices of these two American girls aroused the universal admiration of the company, which included the presidents of several clubs. Mary Woodfield Fox, a young Philadelphia pianist, played with finished technic and warmth of tone, a Chopin etude and a brilliant study by Sgambati. In response to several requests Miss Fox performed later Rachmaninoff's last prelude, which best of all revealed her powers and animation.

A unique feature of the morning was the appearance of Leila Simon, of Boston, who gave some dramatic recitals from the Bible scenes. Miss Simon has been abroad and in several countries, particularly in France, her art attracted wide notice. Her contributions last Thursday included the pathetic scenes in the story of Jephtha's daughter; the happy meeting of Ruth and Naomi, and the miraculous act of Jesus raising Lazarus from the dead. Miss Simon narrates each story with appropriate gestures, and she is appropriately dressed in clinging Oriental robes of soft pearl gray tints. Her voice is most agreeable and altogether her entertainment is uplifting and instructive.

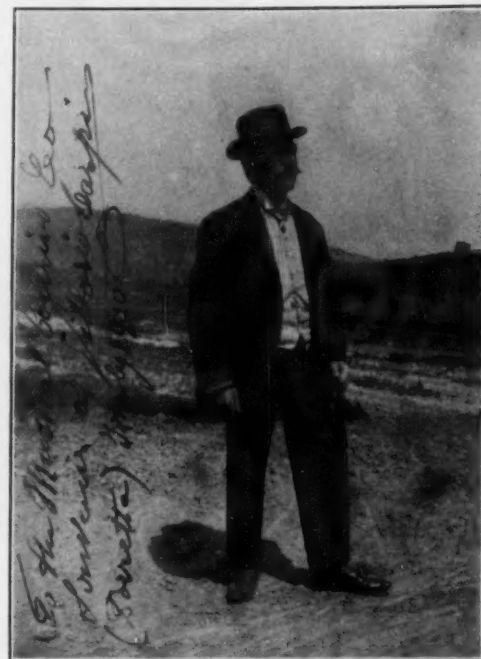
**John Barnes Wells Has Many Bookings.**

John Barnes Wells, the tenor who is under the management of Haensel & Jones, has many bookings for the early part of the season. Mr. Wells is engaged for the Maine Music Festivals in Portland and Bangor next month; for two concerts in Washington, Conn., a concert in Wilkes-Barre, Pa., one in Flushing, N. Y., and one

at Appleton, Wis. The New York City appearance of this artist will include one of the concerts by the Rubinstein Club at the Waldorf-Astoria.

**Vittorio Carpi at Poretta.**

Vittorio Carpi, the famous singing maestro of Florence, Italy, has been spending his vacation in the country near



Bologna. The accompanying picture is a snapshot taken of Signor Carpi in Poretta.

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## MUSICAL MEMPHIS.

MEMPHIS, Tenn., September 7, 1910.

Wren Pearson, of Columbus, Miss., will give a violin recital at St. Mary's (Episcopal) School Thursday night, accompanied by her sister, Clara. The excellent violin playing of Miss Pearson has been noted in a complimentary way by various New York papers. Since her first public performance in Manhattan her friends in the South are eager to hear her. She is a pupil of Mr. Wickes.

R. Jefferson Hall, organist and choirmaster of Calvary Church, and Mrs. Hall, the leading soprano of the choir, have returned from abroad. Professor Hall will adapt to local needs some of the ideas gathered through hearing famous choirs in British churches.

Mrs. E. T. Tobey has finished the Sherwood-Tobey session at Chautauqua, and again is in her studios in the Women's Building arranging for the teaching series of 1910-11.

Within another fortnight both classes and clubs will be once more actively at work. A number of teachers have announced resumption of classes and the directors of several music clubs have called meetings to arrange for the season's practising. The symphony orchestra will shortly begin rehearsals preparatory to the first concert of this season. To stimulate interest in the orchestra the Beethoven Club will shortly present two noted lecturers on musical subjects. One will tell about the composition, scoring and transposing for instruments of operas and orchestral works, and another will describe the various musical instruments used in a symphony orchestra and the parts they play in rendering a composition.

LOUISE SMITHWICK TREZEVANT.

## Dorothea North, Soprano.

Dorothea North, a pupil of Alexander Heinemann, is preparing for a busy season in concert, recital and oratorio. Mrs. North has been the recipient of many laudatory press comments, several of which follow:

Dorothea North is the possessor of a beautiful voice, as well as musical gifts. That she is not lacking in interpretative insight was proven among other numbers by the interesting and skillful performance of Loewe's "Niemand hat's gesehen," which won for her particularly friendly applause.—Borsen Courier, April 3, 1910.

Dorothea North proved herself to be the possessor of a well schooled, high soprano of rare purity and a tone as clear as a bell.—Copenhagen Dannebrog.

Dorothea North possesses a soprano voice, the chief characteristic of which is its beautiful timbre. Her musical ability is no mean

one. Alexander Heinemann assisted the concert giver in three duets, one from Berger, one from Jacobi and a Scotch ballad of Tchaikow-

mann's that we imagine her to be his pupil.—London Daily Telegraph.

Dorothea North was given an opportunity of showing the compass and quality of her beautiful fresh soprano voice to unusually good advantage in a group of solo numbers. She had great success with the audience.—National Tidende, Copenhagen.

Dorothea North, lately returned from abroad, has a brilliant soprano voice, very even as to its registers. She displayed a great deal of style and finish and an enviable control in a dozen German and French songs, demanding a wide variety of mood and treatment.—St. Paul Dispatch.

Mrs. North captivated the audience both by her vocal achievements and personal charm. She has a dramatic soprano of great warmth and the ease of her tone production is truly admirable.—St. Paul Pioneer Press.

## Kreisler to Play Elgar's Concerto.

Fritz Kreisler will play Elgar's violin concerto at one of the forthcoming concerts of the London Philharmonic Society. The composer had dedicated his work to the great Austrian violinist. A good story is told in connection with this event, which many musicians will read with interest. Several years ago, in his enthusiasm for Kreisler and his art, Elgar said to the violinist, "Some day I shall write a concerto worthy of you." Last July, when Kreisler was in London, he was shown the first and second movements of the new work with the dedicatory title page and informed that the final movement would be completed shortly.

When the music publishers recently announced the new concerto, managers of the leading orchestras began a scramble for the first rights and Kreisler, who was in Germany, was inundated with telegrams, telephone messages and letters begging him to consent to play with each of the symphony organizations fighting for the privilege.

The London Philharmonic finally won and Kreisler will be the soloist on November 10 and 30, when he will play it in London, with Elgar conducting the orchestra.

## Rita Fornia to Tour the South.

Rita Fornia, whose concert tour is under the management of R. E. Johnston, will make a tour of the Southern States before the opening of the Metropolitan Opera season. Mr. Johnston announces that Madame Fornia's tour will open in Memphis, Tenn. The prima donna is to sing at concerts in Birmingham, Montgomery, Mobile, Atlanta, Nashville, Knoxville, Spartanburg, Richmond, Norfolk, and other cities.

Leipzig is to have the premiere of Adela Maddison's "The Talisman" (based on the Fulda play) in November.



DOROTHEA NORTH.

sky, which was sung in a most effective manner and demanded da capo.—Berlin Tageblatt, April 6, 1910.

Dorothea North sang some of Brahms' music delightfully. She is an accomplished singer, whose method is so near akin to Mr. Heine-

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## Guilmant Organ School to Reopen October 11.

The Guilmant Organ School, of which Alexandre Guilmant is president and William C. Carl the musical director, will begin its twelfth year October 11. The school is located at 34 West Twelfth street, New York, and all students have the privilege of practising on the organs at the Old First Presbyterian Church, corner Fifth avenue and Twelfth street. There is one organ in the chapel and a magnificent instrument in the church. Mr. Carl himself gives private lessons to each student. The faculty includes: Clement R. Gale (theory), Warren R. Heiden conducts classes in transposition and harmonization of melodies at the keyboard. The Rev. Dr. Howard Duffield is lecturer on "Hymnology" and other forms of church music. Thomas Whitney Surette, widely known as a lecturer, is to give a series of illustrated talks on "Musical Form," beginning with the January term. The department of organ tuning is directed by Gustav Schlette. Students' recitals are features throughout the school year. One of the graduates of the school, Henry Seymour Schweitzer, now organist at Christ Lutheran Church in Brooklyn, is in charge of the preparatory department of the school. There is no branch that is not in the hands of the most capable masters.

As THE MUSICAL COURIER stated in its report of the last commencement of the Guilmant Organ School, twenty-two graduates are filling positions in this country and a number have been admitted into the American Guild of Organists. The scholarship test in this school is of the highest, and it must be the students' own fault when the world fails to hear from them. Mr. Carl himself is such an example of conscientious and progressive musicianship that he rarely fails to inspire the young people under his charge. All students must begin right. Mr. Carl accepts only such students who have a fair musical foundation, and some proficiency as pianists. If this foundation be lacking, aspiring students are not discouraged, but they must make up their minds to remain longer than the two years required of young men and women who possess the requisite knowledge upon entering the school.

During the season the students of the school have many opportunities for hearing good music, and as many of the students come to New York from other States, this is a matter of considerable interest to them.

Mr. Carl is expected home from his European tour this month, but in the meanwhile a secretary in charge of the office will mail the new catalogue to all new applicants. The catalogue shows the high standards and gives the names of the examiners of the last class for graduation. There are partial terms for those not desiring to take the

whole course, and all of this is fully explained in the catalogue.

As a matter of general interest, the names of some of



WILLIAM C. CARL.

the graduates of the school, with the positions they hold, are again published, as follows:

Arthur H. Arneke—First Congregational and Professor at Lawrence Conservatory, Appleton, Wis.  
Isabel Arnold—First Union Presbyterian, New York City.  
Jessie Craig Adam—Episcopal Church, Kingsbridge, New York.  
G. P. Bruner—Head Organ Dept., Judson College, Marion, Ala.  
W. Ray Burroughs—Delaware Avenue Baptist, Buffalo.  
Vernon Clair Bennett—Temple Israel, Omaha, Neb.; Church of Christ Scientist, Omaha, Neb.  
T. Scott Godfrey Buhrmann—Adams Memorial, New York City.  
Evelyn Gilchrist Blauvelt—First Presbyterian, Nyack, N. Y.  
Elizabeth Estelle Bosworth—Salem Baptist, New Rochelle, N. Y.  
Grace I. Bjorson—First Congregational, Flushing, N. Y.  
Irene Wiggins Campbell—Trinity Church, New Orleans, La.  
Mrs. Lawrence Canfield—Memorial Church, St. Augustine, Fla.  
Harriet Niles Church—First Presbyterian, Minneapolis, Minn.  
Jessie M. Comfort—Bedford Street M. E., New York City; assistant, Holy Communion, New York City.  
Roy J. Cregar—M. E. Church, Roseville, N. J.

Grace Leeds Darnell—Baptist Church, Flemington, N. J.  
Alice Gordon Don—M. E. Church, Ridgewood, N. J.  
Albert L. Faux—St. James P. E., New London, Conn.  
Roy K. Falconer—First Presbyterian, Jersey City, N. J.  
Kate Elizabeth Fox—First Presbyterian, Morristown, N. J.  
Oscar J. Fuchs—First Presbyterian, St. Antonio, Texas.  
T. Bath Glasson—St. John's R. C., Brooklyn.  
Mary Hendrix Gillies—Assistant, Grace Church, Broadway and Tenth street, New York City.  
James Hanson—Presbyterian Church, Steinway, N. Y.  
Gertrude H. Hale—Trinity Presbyterian, South Orange, N. J.  
Harry Oliver Hirt—Classon Avenue Presbyterian, Brooklyn.  
Herbert D. Hodgson—Puritan Congregational, Brooklyn.  
Merrill Marquand Hutchinson—St. Luke's P. E., Professor at Miss Woodbury's School, Atlanta, Ga.  
Agnes M. Jaques—Holy Cross Mission, New York City.  
Adeline Kroeger—Choir Director, Spring Street Presbyterian, New York City.  
Mary Adelaide Linsom—Fourth Presbyterian, New York City.  
Grace M. Lissenden—Baptist Church, Mariners' Harbor, N. Y.  
Margaret Lambersen—Calvary Presbyterian—Portland, Ore.  
Harold Vincent Milligan—Rutgers Presbyterian, New York City.  
Gertrude Elizabeth McKellar—Sixth Presbyterian, Des Moines, Ia.  
Frederic Arthur Mets—Centenary Coll. Institute, Hackettstown, N. J.  
Fannie Lois McCormack—First Congregational, Thomaston, Conn.  
Charles Maddock—First Presbyterian, Easton, Pa.  
E. B. Manville—First Baptist, Franklin, Pa.  
Cora Conn Morehead—First English Lutheran, Findlay, Ohio.  
Lawrence H. Montague—First Presbyterian, Warren, Pa.  
Olive F. McCready—Holy Comforter Mission, New York City.  
J. Watson Macdowell—Woodlawn Heights M. E., Woodlawn, N. Y.  
Eugene C. Morris—Grace Presbyterian, Brooklyn, N. Y.  
Oscar Oschmann—St. John's Lutheran, New York City.  
Louise Dade Odell—Christ P. E., Tarrytown, N. Y.  
Grace Prins—First Reformed, Holland, Mich.  
Troll Rees—Fort Washington Reformed, New York City.  
Mary E. Riker—Washington Avenue Presbyterian, New York City.  
Henry Seymour Schweitzer—Christ Eng. Lutheran, Brooklyn.  
Frederick Schleider—Collegiate Reformed Church, Forty-eighth street and Fifth avenue, New York City.  
E. Boyd Smack—St. Joseph's R. C., Jersey City.  
Clara Stearns—Second Presbyterian, Troy, N. Y.  
John Standerwick—Morningside Presbyterian, New York City.  
Mary J. Searby—Spring Street Presbyterian, New York City.  
G. Waring Stebbins—Emanuel Baptist, Brooklyn.  
Lydia Fairbanks Stevens—State Street M. E., Troy, N. Y.  
Edna Chase Tilley—Presbyterian Church, Riverdale, N. Y.  
Maud Thompson—Park Avenue M. E., New York City.  
Hattie Ullmann—First M. E. Church, Sistersville, W. Va.  
C. I. Valentine—M. E. Church, Orange, N. J.  
Teresa Weber—Church of the Reformation, Brooklyn.  
Henry E. Woodstock—All Angels, New York City.

It is reported at the office of the school that many applications were received during the summer. It promises to be a banner year.

### Whitehill to Sing with Thomas Orchestra.

Clarence Whitehill, the baritone of the Metropolitan Opera House, has been engaged as soloist with the Theodore Thomas Orchestra in Chicago, and also for a six weeks spring tour, beginning next May.

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## NEW YORK PHILHARMONIC EXPANSION.

The New York Philharmonic Orchestra now is on the threshold of its sixty-ninth season, the plans for which are well under way. Letters from Gustav Mahler state that the conductor is hard at work on the programs for the New York series, while from a business viewpoint there is every indication of a measure of success that will make the forthcoming season the best in the history of the organization.

As already announced, there will be sixteen Tuesday night concerts, sixteen Friday afternoon and eight Sunday afternoon concerts this season in Carnegie Hall, in addition to the five Sunday afternoon concerts to be given in the Brooklyn Academy of Music. Loudon Charlton, manager of the orchestra, reports that the society's former subscribers, almost without exception, have endorsed the new arrangements, while a wholly new general public has signified its interest by a subscription that assures an increase in permanent attendance.

Outside of New York a similar interest has been manifested. It has been proven that a strong desire exists for a permanent series of concerts in cities tributary to New York, and for a regular annual appearance in others. A successful consummation of these plans, so Mr. Charlton declares, points to the necessity of placing the Philharmonic upon a basis of not less than one hundred concerts a season, after 1911. Upon this basis the orchestra would be heard in approximately fifty concerts in Greater New York, while the fifty other concerts in outside cities would serve a double purpose of extending the orchestra's sphere of usefulness and assuring larger financial returns than are at present possible.

## Bispham's Season to Open in Pennsylvania.

Three Pennsylvania cities—Altoona, Johnstown and Reading—will be the first to hear David Bispham on his concert tour this coming season. Following his four weeks in opera, in Cincinnati, Mr. Bispham will have no time, resuming his concert work early in October. After his recital in Reading on October 13, the baritone will go to Wichita, where he will give a recital on October 19—this to be followed by an appearance in Grinnell two days later. An appearance in Pittsburgh is scheduled for October 27, and a New York recital October 31, thus during the month before the season really is opened Mr. Bispham's time will be comfortably filled. A strong list of engagements is booked for November and December, extending from Philadelphia as far West as Greeley, Col., and including such cities as St. Louis, South Bend, Ind., Columbus, Ohio, St. Joseph, Mo., and Topeka.

## Wedding Bells in Brookfield Center.

Brookfield Center, Conn., one of the oldest and prettiest towns in the Nutmeg State, has had an unusually bright musical summer season. The festivities there will come to an end September 22 with a wedding in which many musical people are interested. The prospective bride is Marie

Bertha von Wildenrath, a niece of Mr. and Mrs. Herbert Wilber Greene and the prospective bridegroom is John Terrill Hawley. The marriage ceremony will take place at the Congregational Church at one o'clock, and it will be followed by a reception at the Ledges, the summer home of the Greens. Mr. and Mrs. Hawley will make their future home at 103 Mound street, Joliet, Ills. The bride-to-be has a sweet soprano voice and during the summer sings in the choir of the church with other students of the Brookfield summer school of music, which Mr. Greene conducts.

## COLUMBUS MUSICAL NEWS.

COLUMBUS, Ohio, September 9, 1910.

The outlook for music in Columbus was never so promising as now. Already there are many announcements, among which the most important are Bernice Pasquali, Elizabeth Clark, W. Dalton Baker, David Bispham, in his dramatic recitals of "Enoch Arden" and "The Raven"; Olga Samaroff in a piano recital; Liela Joel-Hulse, Frank Ormsby, Bertram Schwahn, Edward Dethier, Carolyn Beebe and Millicent Brennan. These concerts are the first five in the series of six artists' concerts under the auspices of the Women's Music Club. A final festival concert will

The Cincinnati Symphony Orchestra has planned to give a series of four concerts in Columbus.

Henriette Weber, pianist and teacher of the Chicago Conservatory of Music, will give the second twilight concert in December.

Emily Lyon McCallip has returned from Paris, where she spent the past three months with Harold Bauer and Mlle. Chaigneau. Miss McCallip reports a most profitable quarter of a year. Her studio at 26 South Third street is being completely redecorated for this season's occupation.

Rosa L. Kerr has returned from her vacation, which she spent off the coast of Maine.

Two of our Columbus musicians have joined the ranks of the wedded. Claire Graham Stewart, soprano, recently married James Taft Daniels, of Columbus, manager of the Bell Telephone Company, and Ferne Carlton, pianist, married George Grove Cowman. Both are active members of the Women's Music Club. Hedwig Theobald, an active member of the Music Club, will marry Dr. Arnold, of Lancaster, Ohio, in the early autumn. Columbus will regret to lose Miss Theobald, one of its sincere and really distinguished musicians.

Mr. and Mrs. Martin A. Genuender spent their vacation at Kelly's Island. Mrs. Genuender is leading soprano at St. Paul Church, Willis G. Bowland, director.

Mrs. Harrie B. Hutchinson is at home again after a summer in Northern Michigan's pine forests. Mrs. Hutchinson's lovely contralto voice will be heard frequently this season.

In January Madame Schumann-Heink will be here with the Pittsburgh Symphony Orchestra, which will be a big attraction, as she is very popular here.

Joseph Schottenstein, a young genius of the violin, has gone to Buda-Pesth to study. He has been prepared by Fred Neddermeyer of Columbus.

Our Columbus colony in Europe now includes Marie Hertenstein, Emily Benham, Yetira and Roswitha Smith, Jessie Peters, John Goodall, Frank Murphy, Irene Stettner, Herman Stettner, Earl Hopkins, David Sherry and Joseph Schottenstein. What a rich addition this will make to our Columbus musical life if we are able to hold all these students at home after their return!

The new Hartman Theater, which is progressing rapidly, is situated on the southwest corner of State and Third, opposite the new Government building. It is much the best location any opera house or theater has ever had in Columbus, which will mean a season of grand opera every year and the best of theatrical attractions. The seating capacity will be 1,800 and six first floor boxes. The box idea has never been a popular one in Columbus as in other cities.

ELLA MAY SMITH.

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le planned and six matinee concerts added to the course for the year.

Mrs. Andrew Timberman has just returned from San Francisco, where she saw her husband off for a trip to India and thence around the world. Mrs. Timberman is second vice-president of the Women's Music Club.

The twilight concerts at Ohio State University will be given as usual, on the first Friday afternoon of each college month. Cecil Fanning will open the series with a song recital. Mr. Fanning and Mr. Turpin received such an ovation when they opened the series last season that it was thought wise to have another of their artistic concerts for this year.

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vision.

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.Now for the return of the music chronicler and  
the opening of "the most brilliant musical season  
in the tonal history of the metropolis."THE CZAR has exempted Mischa Elman from mil-  
itary service, and the young violinist will fulfill a  
number of important engagements in England dur-  
ing the coming autumn, sailing for America in De-  
cember.By actual count, 17,632 musical studios opened  
in New York last week, and there are 17,633 pupils  
ready to study in them. The struggle for that extra  
student will be terrific, with no mercy asked or  
quarter given on either side.COLOGNE and Frankfurt held up their hands in  
holy horror with the rest of the German cities when  
"Parsifal" was produced in America. Now Cologne  
and Frankfurt are preparing to produce "Parsifal"  
as soon as the German copyright expires in 1913.  
The viewpoint changes when profits seem to beckon.  
It is a trait not infrequent in human nature.LINA CAVALIERI's marriage and its present status  
as described in the dailies would make excellent ma-  
terial for a grand opera in which the diva ought to  
star. Some persons in this city discredit the pub-  
lished stories and hint darkly that the whole affair  
is the best press story sprung this century on a gul-  
lible public. If Mr. and Mrs. Chanler really have  
agreed to disagree the incident is nobody's business  
but their own.THE EUROPEAN concert appearances of the Flon-  
zaley Quartet before its departure for America are  
dated, Cologne, October 8th; 9th, Borkum; 12th,  
Norderney; 19th, Bonn; 21st, Berlin; 28th Cardiff;  
November 1st, London, 3rd, Helensburg; 4th, New-  
castle. On November 5th the Quartet leaves for  
New York. Negotiations for intermediate dates are  
pending. The American tour is nearly all routed  
and the Quartet will have more engagements than  
during any preceding season.PHILADELPHIA's opera season is to open January  
20, at the Philadelphia Opera House. Works to be  
given are: "Aida," "Trovatore," "Rigoletto,"  
"Faust," "Bohème," "Madama Butterfly," "Tosca,"  
"Pagliacci," "Cavalleria Rusticana," "Carmen,"  
"Louise," "Salome," "Pelléas et Mélisande," "Le  
Jongleur de Notre Dame," "Thais," "Les Hugue-  
nots," "Girl of the Golden West," Nogue's "Quo  
Vadis," and Saint-Saëns' "Henry VIII." The  
singers who will appear in these operas are: Messrs.  
Bassi, Dalmorès, Guardabassi, Wanery, Zerola, Re-  
naud, Dufranne, Beck, Sammarco, de Angelis, Hu-  
berdeau, Arimondi, Crabbe, and Nicolay, and Mmes.  
Mary Garden, Lillian Grenville, Carolina White,  
Wayda-Karolewicz, Marguerite Zeppilli, Lipkow-  
ska, Bressler-Gianoli, de Cisneros, and Tita Angelo.  
It is possible that Maggie Teyte, of the Paris Opéra  
Comique, will appear toward the end of the season.  
Mr. Campanari will conduct the orchestra, and the  
performances will be under Mr. Dippel's direction.Of works not all too familiar, to be played this  
season by the Boston Symphony Orchestra, there  
will be Bossi's "Intermezzi Goldoniani," Bruckner's  
"Romantic" symphony, Fuchs' "Serenade No. 1"  
for strings, a Mozart "Adagio and Fugue" for  
string orchestra, d'Indy's "Istar" variations,  
Franck's "Le Chasseur Maudit," Humperdinck's  
"In a Moorish Café," Loeffler's "La Mort de Tinta-  
giles," MacDowell's "Indian" suite, "Reznicek's  
"Donna Diana" overture, Reger's double fugue  
variations and his serenade, Rimsky-Korsakoff's  
"Antar," Sgambati's symphony in D, three dramatic  
dances by Bantock, Arensky's set of variations on a  
Tchaikowsky theme, Debussy's "Ronde de Prin-  
temps," Delius' "Appalachia," "Brigg Fair," "DanceRhapsody," and "In a Summer Garden," Glazou-  
now's "Au Moyen Age," Enesco's two Roumanian  
dances, Halm's comedy overture, and a concerto  
for orchestra, piano, and organ, Liadow's "Baba  
Jaga," Hadley's "The Culprit Fay," Mandl's  
"Overture to a Gascon Comedy," two scherzi from  
Nicolé's "Gloria," Noren's suite "Vita," Palm-  
gren's suite, "From Finland," Scriabine's "Poème  
de l'Extase," Weiner's serenade.ACCORDING to foreign advices, Richard Strauss  
has come into conflict with the opera houses of Ber-  
lin, Dresden, Munich, Frankfurt, etc., regarding the  
production of his "Der Rosenkavalier." The differ-  
ence was brought about through Strauss' stipulation  
that he would sell the right of production only with  
the understanding (in addition to a huge royalty)  
that Professor Roller, of Vienna, be employed to  
stage the new work, and that the opera houses  
which perform it pledge themselves to give also  
within the next ten years four hearings each of  
"Salome" and "Elektra." Friends of Strauss deny  
the report and refer to it as a malicious effort at  
injuring the present market value of the purple fe-  
male pair just mentioned."ONCE September has come the public's fancy  
lightly turns to music," says the Rochester Post-  
Express. We often have wondered why this coun-  
try cultivated no serious music in summer. Master-  
pieces are masterpieces, whether they be produced  
in July or in January. Abroad, the big orchestral  
and opera festivals always are held in the summer,  
and many of the opera houses in the European capi-  
tals are kept open practically all the year round. In  
London, Bayreuth and Munich, the most important  
Wagner cycles are given during the warm season,  
and the opera activities of Paris continue unabated  
throughout the three or four months of summer.  
The strangest part of it all lies in the fact that the  
American tourists who go to Europe from May to  
October or so constitute seven-eighths of the audi-  
ences which patronize serious summer music abroad  
and listen to symphony concerts even at the gayest  
of watering resorts and inland spas. We refer this  
paradox to students of the psychology of fashion.BOSTON's opera season will last twenty weeks, be-  
ginning November 7. The singers include Frances  
Alda, Lina Cavalieri, Fely Dereyne, Emmy Destinn,  
Geraldine Farrar, Bernice Fisher, Rita Fornia,  
Mary Garden, Lydia Lipkowska, Carmen Melis,  
Alice Nielsen, Lillian Nordica, Marie Rappold, Anne  
Roberts, Ruby Savage, Celine Bonheur, Maria  
Claessens, Janka Czaplinska, Grace Fisher, Maria  
Gay, Louise Homer, Elvira Leveroni, Marie Louise  
Rogers, Jeska Swartz, Amedeo Bassi, Carl Burrian,  
Enrico Caruso, Florencio Constantino, Charles Dal-  
mores, Leo Devaux, José Erard, Gerardo Gerardi,  
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Hector Dufranne, Rodolfo Fornari, Carlo Galeffi,  
Carmine Montella, Attilio Pulcini, Maurice Renaud,  
Mario Sammarco, Antonio Scotti, Walter Sommer,  
Hugh Anderson, Andrea De Segurlo, Adamo Di-  
dur, José Mardones, Giuseppe Perini, Antonio Pini-  
Corsi, Leon Rhotier, Leon Sibirakoff and Luigi  
Tavecchia. The operas are to be selected from these  
works: "The Girl of the Golden West," "Cavalleria  
Rusticana," "Lucia di Lammermoor," "Madam But-  
terfly," "La Gioconda," "Il Barbiere di Siviglia,"  
"Traviata," "Pagliacci," "Bohème," "Don Pas-  
quale," "Trovatore," "Manon Lescaut," "Rigolet-  
to," "Mefistofele," "Tosca," "Otello," "Aida,"  
"L'Enfant Prodigue," "Romeo et Juliette," "Haba-  
nera," "Werther," "Carmen," "Lakmé," "Mignon,"  
"Manon," "Thais," "Faust," "Lohengrin," "Tristan  
and Isolde," "Der Geizige Ritter" (Rachmaninoff),  
"The Sacrifice" (Converse) and "The Pipe of De-  
sire."





## VARIATIONS

Every year it is becoming easier to write a musical novel, because the formula now is so well defined. Why not try one of our own? Here goes:

### "LETITIA LARKINS."

#### CHAPTER I.

Letitia Larkins, daughter of unmusical but honest parents, was not like other girls of her age. In the first place, they never get into print, and Letitia did, as the present story of her life demonstrates beyond the shadow of contradiction. In the second place, Letitia had a voice, a glorious organ, which needed only a chapter or two of training to make her into one of the greatest singers in the vocal annals of the world. She knew she had this great gift because all heroines of musical novels always discover it just after the tale opens.

#### CHAPTER II.

When she was fourteen her family noticed that Letitia was given much to looking at herself in the glass and staying in bed late of a morning. Her mood seemed strangely pensive and reserved. Delsarte exercise, calomel, and a subscription to the Ladies' Home Journal all were tried, but in vain. Finally Letitia's mother asked the advice of Stanislaus Pianowski, the friend of the family, with whom the girl had played duets and domino since her earliest childhood. Stanislaus flicked the ashes from his cigarette, threw back his aristocratic head dotted at the temples with stringy wisps of gray hair, and said reflectively: "She has absolutely no musical talent so far as I can discover, therefore I feel convinced that she ought to be a singer."

#### CHAPTER III.

The good news was communicated to Letitia and the following week she sailed for Europe on a steamer which might not have been regarded exactly as an ocean greyhound, but the meals were excellent, the service was prompt, and for \$85 she had an excellent cabin well amidships, with only one sharer of her room, a widow named Mueller, originally from Bingen, Germany, a town she had left as a girl of fifteen, emigrating to the United States and settling in Meadville, Pa., where she later met and married Christian Mueller, a native of Bremen, and a thrifty and knowing green grocer. Mueller earned a competency at his business and then died. Mrs. Mueller never had been able quite to rid herself of her Rhenish dialect, which lent a quaint and not unpleasant charm to her conversation. Mrs. Mueller never smoked anything but Bosnian cigarettes, of which she liked the "bite."

#### CHAPTER IV.

Letitia had indeed become a great singer, and all the world was at her feet. Tired of life, of her triumphs, and of all the vain glories that fill the empty life of an artist, she lolled back in a luxurious Louis XV chair at the Duc de Canaille's apartment, and puffed absentmindedly at a perfumed cigarette. The Duc entered, walked nervously to the window, and whistled a strain from "Boheme." Lighting an initialed and crested cigarette he changed the tune to

"Walküre" and wound up with the "Habanera" from "Tristan." Letitia's lip curled contemptuously.

"The 'Habanera' is from 'Carmen,' not from 'Tristan,'" she could not help flinging at him.

The Duc turned. "Pardon me, but I did not say that it is from 'Tristan.' That must have been a slip on the part of the novelist."

"Do you not see that you are torturing me to death? I hate you. Go, go, go!"

Thus passed all their days together. To a woman of Letitia's fine strung temperament, such an existence was maddening, unbearable. She had not even been introduced to the Duc, and to be sitting in his apartment, eating his breakfast, smoking his cigarettes and conversing with him, even though in anger, was not to be thought of for a moment. She tapped impatiently upon the bell. A maid appeared.

"Bridget," said the spoiled singer, "phone to the manager at the Opera that I shall sing Marcel tonight in 'Les Huguenots.'"

"Gestatten die Gnaedige Frau," Bridget murmured, "but you do not remember, madame, perhaps, zat zis is the role of a basso, n'est ce pas? O, mon Dieu."

"To Letitia Larkins all things are possible," shrieked the prima donna.

"All things," assented Stanislaus, who entered at that moment, smoking a gold tipped cigarette and carrying a cotton umbrella. He smiled a smile at once bitter and sweet, like sauce Polonaise, as served at first-class restaurants.

#### CHAPTER V.

Letitia, after her miserable failure as Marcel, had retired to a convent, but left there when one of the younger nuns asked her to explain what relation Siegfried was to Brünnhilde. Sick in soul, tired in mind and body, the once great cantatrice wandered idly along the Victoria embankment, taking fitful puffs at an all-tobacco cigarette, a brand of which she had become passionately fond.

A policeman stepped up to Letitia: "Smoking not allowed, lady," he said. Something about the man's voice smote the weary woman's ear and thrilled her with a sensation which she long had considered dead. "You," she sobbed tearfully. The policeman, cur and coward as he was, and unable to defend himself from the foul charge, bit his lip, flung away his self-rolled cigarette, and hurried off in the direction of the Savoy Hotel, disappearing through the tradesmen's entrance.

#### CHAPTER VI.

When Letitia reached her home, after an absence of thirty-eight years, during which she had sent her family only one picture postal from the Bal Tabarin in Paris, she stood at her old window and gazed at the climbing vines which trellised the pane. "Ah! sweet peace fills my heart," Letitia murmured in rapt ecstasy.

"You should say sweet peas, my child," corrected her mother, pointing at the blossoms, glimpsing through the pane; "in this country we do not give the 's' the sharp or sibillant sound. Do you not

think that the anti-clerical demonstration in Spain is a significant indication of the—"

"Damn it!" cried Letitia, "let's get at the corn-cakes and syrup."

"One more surprise for you first," beamed Mrs. Larkins, kind, good creature that she was; "look in here." The dining-room doors were thrown open wide, and there, at a table, sat the Duc de Canaille, Stanislaus, Mrs. Mueller, and Bridget, playing bid whist, with Letitia's father keeping the score.

Letitia stood as one transfixed. Her eyes stared straight ahead, her face grew livid, her limbs twitched, and convulsively she pointed a shaking finger at Mrs. Mueller.

"How came that woman into the last chapter?" gasped Letitia, and singing the "Ho, jo, to, ho" twice in a key purposely flat, the greatest Martha the musical globe ever knew, fell dead to earth.

"Too throaty," commented the Duc, carelessly.

"No portamento," remarked Stanislaus, in the same manner.

Mrs. Larkins being busy at the pots on the stove, the two foreigners furtively dropped their cigarettes on the carpet, lighted fresh ones, and blew the clouds of smoke into Mrs. Mueller's face.

"I really must be going," remarked that perspicacious lady, "or these loafers will choke me to death with their awful scrap tobacco. Good-night all."

"Better take along my red woolen comforter," called out Mrs. Larkins, "it's a bitter cold night." Then she bit off the cork end of her Virginia cigarette and spat it out, a habit she had acquired from her deceased daughter.

FINIS.

\*\*\*

At the recent Newport Horse Show, one of the first animals to be led into the ring was billed as "Mary Garden." It was a magnificent steed, bare-backed, of course, and wearing only little blue ribbons on its mane.

\*\*\*

Daniel Frohman says that for sentimental reasons he uses fiddler crabs in preference to clams when he cruises for blackfish out at Larchmont. Given an egg sandwich and a camp stool, Dan will dangle a line with the most patient of them all. Next to blackfish, he adores Beethoven.

\*\*\*

Simplicissimus has been flinging fun at musical



1856—"THROW HIM OUT."



1910—"ONE CAN MAKE MONEY WITH HIM! DRAG HIM BACK!"  
(From Simplicissimus, Jugend.)

Munich, as per the accompanying clever cartoon. Various comical happenings during the recent

Strauss and Wagner festivals are reported by Simplicissimus' wags. Thus, at "Tristan," two old gentlemen watched calmly the hero's direful struggles (vocal and otherwise) during the opening of the third act. Tristan gasped and gasped and tore his hair and his bandages. "Will he die, do you suppose?" asked Old Man No. 1. "I give it up," was No. II's answer. At the same performance, a provincial remarked to his wife, when the "Liebestod" began: "We've got sixty-five pfennigs' worth left now."

\*\*\*

A Somersetshire laborer going to work in the morning, called for his mate and found him hanging to a beam in his barn. He went on to his work, and on arrival said to the other men:

"What do 'ee think I've a'zeed? Bill Smith strung up in the barn. 'Anged 'usself!"

"'Anged 'usself, 'ave 'ee?" they said. "And what's do? Cut 'en down?"

"Cut 'en down?" he replied. "No; 'un warn't dead yet!"—Harper's.

\*\*\*

Considering that in old Greece a "talent" used to be worth a thousand dollars, some of us are not nearly so talented as our friends would have us believe.

LEONARD LIEBLING.

MANY laymen (and many musicians) speak of "overtones" without knowing in the least the exact nature of those phenomena. One of the simplest and most understandable definitions we have come across appears in the Philadelphia Press, and we reprint it herewith for the sake of the valuable instruction it contains: "What are overtones? A certain string of certain material and size and tension, when plucked or bowed in the middle, will give out what is known as its fundamental tone. This fundamental will be emitted by a string like this on any instrument, and that is what is known as the note, which of course may be the same on several instruments. If, however, the string be held in the middle and plucked or bowed on one of the segments, and the middle set free again, the string will vibrate in halves, which give out a note an octave higher than the fundamental. This is known as the first overtone. It can be divided into thirds, fourths, and so on. Now if, instead of holding the string, we merely pluck it somewhere away from the middle, it will emit the fundamental and also some overtones, giving out a complex sound. . . . It is a peculiar fact, that only the low overtones sounded with the fundamental give rise to a pleasant sound; so it will be noticed, if one looks inside a piano, that the hammers never strike the strings less than one-fifth the way down, generally farther than that; because over the fourth overtone the mixture is not pleasing: that is, the quality is not good."

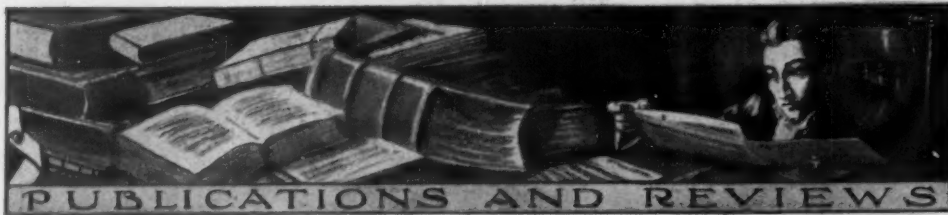
J. PIERPONT MORGAN'S daughter plans to establish a bureau where struggling artists, composers and authors may present their work and find whether it has merit. What these struggling people really are looking for is a place where they may present their work and have it bought, with payment upon acceptance.

HAS any one with a morbid mind ever stopped to figure out that the literal English meaning of the word "impresio" is "undertaker"?

"It is but a step from Music to her sister, Painting," remarks an art exchange. A step-sister, as it were.

INVENTOR Edison's mechanical figures that sing remind us of some opera vocalists we know.

CHILDREN should not be heard at the table—nor at the piano.



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*Particular attention given to works of American composers and their products.*

#### BRAHMS.

Rubinstein repeatedly asserted that the works of Brahms had no musical message for him. There is no reason to doubt the honesty of the conviction of the great pianist, who was a man of magnanimous soul and of very broad art culture. Nor can there be any suspicion of jealousy, for Brahms never was as popular as Rubinstein was. That Rubinstein should not take kindly to Wagner was due in a great measure to the doughty Saxon's extraordinary talent for making himself disliked, and for the publication of his "Judaism in Music." But Brahms wrote no books, and concerned himself not at all with the doings of his contemporaries. The mutual antipathies of Rubinstein and Brahms as musicians were due entirely to temperamental differences. How could that warm, genial, Hebraic nature of Rubinstein who, in spite of his Russian birth and German name, had the sun and spice of a thousand Oriental generations in his veins, find sympathy with the slower pulse of the man who was a native of Prussia and in whose nostrils the breath of the North Sea was cold? Nor is it surprising that a composer of Wagner's splendor-loving and romantic temperament should hear no euphony in the symphonies of Brahms. "They would be as great as Beethoven's if only they sounded as well," he exclaimed when an enthusiast tried to enlist his sympathy for an orchestral work of Brahms. Now that "if" of Wagner does not wholly condemn the symphonies of Brahms. If Brahms had sounded as well to Wagner as Beethoven did, then Wagner would have considered Brahms as great as Beethoven. There are musicians who prefer the sound of Brahms' music to that of Beethoven. Is that a proof that Brahms is greater than Beethoven? Not necessarily. The true greatness of a great work does not depend on likes and dislikes. The enduring merit of a great work lies in our inability to find any fault in it. The fact that Brahms was and is neglected by the majority of music lovers detracts no more from his merit than the neglect in old age and the poverty of Rembrandt dim the luster of the Dutch artist's immortal crown.

#### A Comparison.

Let us return to Rubinstein and examine his G major sonata for violin and piano. The first movement is really inspired. The themes are beautiful and the emotional climaxes sound as if they were spontaneous and quite independent of the hidden formal structure of the movement. The slow movement is less spontaneous, but is full of character, and wholly interesting. But what a cheap, silly, tawdry finale completes the sonata! The feminine charm of the first, the scholarly and romantic sentiment of the second are ruined by that comic opera

ballet music of the third movement. The simple innocence and spontaneous freshness and grace of that first movement, are beyond the skill of Brahms' heavier touch. Brahms could hardly have written that movement. He had too much of the weight of the northern bear to compete in grace and fleetness with the Arabian steed. Yet if Brahms had by some means or other produced those first two movements it is inconceivable that he would have put on paper the trivialities of the last movement, even if such a finale had come into his head, which is again inconceivable. It was not alone in temperament that Rubinstein and Brahms differed, but in self-criticism and musical judgment. Heaven forbid that every composer should have the nature of a Brahms! But what a sudden and glorious stride toward the ideal would music take if all composers could get a goodly share of Brahms' self-criticism. There is something of the heroic in the mind of the man who in the strength of youthful manhood, and notwithstanding the eulogy and enthusiasm of Schumann, withdrew to his study for six years because he felt himself technically unfit to cope with the great works he intended to write. And it is because of that profound grasp of the intellectual, that masterly technical ease, and that relegation of mere sensuous beauty to a lower plane than purity of style, nobility, and earnestness, that the best judges now place the name of Brahms in the company of Bach and Beethoven—the "three B's."

#### Early Environment.

Johannes Brahms was born of very humble parents in a poor quarter of Hamburg. His mother was lame, and was considerably more than forty years old at the time of his birth. She was, therefore, both by age and infirmity, a woman whose life was destined to be spent in her home. She knew nothing of the world of art and society. Her life was devoted to the welfare of her daughter and her son. She would have passed out of the world almost unnoticed, as most of us do, if that mysterious angel of life had not anointed the brow of her boy with the sacred ichor of genius. This lowly woman's death is commemorated in the majestic German "Requiem." Both mother and son did of their best for each other. For when little Johannes was taken to his first music teacher his baby feet were encased in woolen socks of his mother's knitting. It is pleasant to think that this

Grand old master, this bard sublime,  
Whose distant footsteps echo  
Through the corridors of time,

took his first steps in the world in the rough woolens his crippled mother had made for him. His father was desperately poor, earning a mere pittance as an orchestral player. The composer's youth was perforce spent among the indigent. And Hamburg was no city to furnish pageantry and pomp for its citizens. It was very natural that a boy as sensitive and intellectual as young Johannes was should find the companionship of his neighbors more of a bore than a delight. He was driven by circumstances as well as by nature to solitude. He became aloof and incommunicative in his youth and never learned to be sociable when he became a man. He shunned society and resented the ordinary rules of social behavior. His music is like him, and therefore foreign to the spirit of city culture and the world of fashion. He occasionally mingled among the celebrities of the musical world very much in



the manner of an anchorite who had quitted his cell to perform some religious duty.

#### His Seriousness.

When an inquirer asked him how to become a musician it is reported that he said: "Study Bach, and walk in the forest." Now there is no better preparation for the appreciation of Brahms than to follow just such a course as that: Study Bach, and walk in the forest. The man who dines at his club, dons evening dress for the Opera, and finishes the night with champagne and a "pair of sparkling eyes" is not on the way to become a worshipper at the shrine of Brahms. Nor will he find much to satisfy him in Æschylus, or Ezekiel. Milton's rugged lines will find no echo in his unheroic soul:

O! might I here

In solitude live savage; in some glade  
Obscured, where highest woods, impenetrable  
To star or sunlight, spread their umbrage broad  
And, brown as evening: Cover me, ye pines!  
Ye cedars, with innumerable boughs!

Such a man will be more disposed to study Ofenbach, and walk in the foyer. Of course, Brahms is not always epic and heroic. He is often gentle, tender, meditative, though always in earnest. He never trifles, and never sparkles. There is no strain of the aristocrat in his works such as we find on many a page of Chopin's music. Instead of the perfume of the drawing-room we smell the salt of the sea. Instead of the passionate tones of the lover we hear parental affection, friendship, and the wisdom of the ancients. Brahms' music is not played on street pianos, or whistled on the saloon corners. There are no detachable tunes to hum or to arrange as popular dances. His effects are not made by a sequence of pretty airs and charming orchestral effects. Broken up into little bits one of his great works would be as unattractive as the brown and black fragments of a Rembrandt picture cut up into square inches. We cannot press the comparison too far, because the arts of the painter and the composer are so unlike in their means of expression. But we certainly are doing our composer no wrong when we say that many of his great musical landscapes of mountain, tarn, and leafy wood are without the wild flowers that grow by the wayside. He left to others the agreeable work of scattering roses and lilies-of-the-valley. Now it is evident that the man who stands at the base of the Matterhorn and keeps his eyes on the ground at his feet will see less to interest him than that man finds who looks at the flower beds in the Champs Elysées.

#### Lofty Coldness.

The man who finds the music of Brahms cold is not altogether wrong. The ice in the refrigerator is cold, and nothing more. The ice in the glacier is also cold, but it is lofty. This "lofty coldness" of Brahms, as Algernon St. John Breckenridge happily phrased it, makes a powerful appeal to some natures. It carries them away to the illimitable heights and shows them the expanse of the ocean and the glory of the setting sun. It leads them to an ideal world, a world of mystery and veiled grandeur, in a rarefied atmosphere where only powerful lungs can find breath. One must not stay too long on these heights, however. An Alpine climb is exhilarating, but to be buried in the eternal chill of an avalanche is appalling. One must love Brahms not too well, but wisely. The imitators of Brahms are ice-men merely, for they cannot carry away the glacier. The heights are inaccessible.

Let them give us the loftiness without the coldness if they can. We do not want the coldness without the loftiness. The bald granite of the immeasurably old Laurentian hills makes the southern shores of Quebec grand in their desolation. They cannot be imitated. Everything else in the world is new beside them. The traveler may prefer the glory of the autumn leaves in the Mohawk Valley. We shall find no fault with him for so doing. It is not our purpose to say that the hoary hills are more

attractive than the many-hued valley. Nor do we imply that Brahms, the glacier, is more to be desired than Tschaikowsky, the volcano. We can spare none of the great composers, nor would we change them if we were potent to do so. But one must learn how to approach a great master, and what to expect from him. We once heard an excellent farmer remark that Shakespeare's works were not poetry. It transpired that the rustic's idea of poetry was that of lines that rhymed and had a decided rhythmical lilt. We are inclined to suspect that those who find no music in the compositions of Brahms are fashioned somewhat like the plowman who found no poetry in Shakespeare.

#### A collection of fifty songs with piano accompaniment, by Johannes Brahms.

It is a pleasure to handle such editions as these, apart from any merit the music may possess. We cannot help contrasting the quality of this paper and the beauty of this typography with the crude and almost illegible first editions of Bach, Handel and Mozart. How it would have rejoiced the heart of Schubert to see his "Erlking" and "Wanderer" published as we are now accustomed to see them. We believe it is authenticated that Bach himself engraved the plates of his "Well Tempered Clavichord." We are very thankful, however, that with the change of times we are not compelled to decipher these songs of Brahms from a home-made plate edition! We have not read the 195 pages of this Schirmer edition as a proof reader is supposed to read them, but we have seen enough of these songs to convince us of the extreme care with which these plates were prepared for the press. So far we have discovered only one trifling omission in the collection, viz.—a natural is wanting in the right-hand part of the sixth measure of "Botschaft," page 58.

Brahms was so careful of every detail, and so mercilessly self-critical that there are no weak compositions on the list of his works. They are of a surprisingly equal merit from his first to the last, though covering a period of thirty-five years. It was therefore no easy task to select fifty songs from the total 196. At the same time these fifty, on account of the general excellence of Brahms' work, will give the student a true idea of Brahms' style. We might select fifty songs from Schubert's vast output which would convince the world that Schubert was an altogether mediocre composer. Even Beethoven falls below his own high standard at times. Brahms is a distinct individuality in music. He is not like any master from Bach to Wagner. He has a flavor all his own. We think it is no exaggeration to say that nine out of every ten hearers will not like the music of Brahms at first. We once saw a man at table jump as if he was shot simply because he drank a mouthful of soda water when he expected to taste water. And we can easily imagine the bewilderment, or resentment, of the man accustomed to the mellifluous grace of Rossini, for instance, suddenly transplanted into the midst of a Brahms' recital. The heavy articulation of the German syllables, the strong, broad, unevenly divided and broken melodic phrases, the thick, cumbersome, perversely rhythmized piano accompaniment with its restless bass that lags behind or anticipates the harmony and resolves where it is not expected, all combine to make the songs of Brahms repellant to some natures. It is easy to say that children like flower gardens better than mountains. It is equally easy to say that those who prefer Tosti or Godard to Brahms are children. But we will make no such statement. For we are not now concerned with the rank of Brahms as a composer of great works, but as a composer of short songs. Now as a song writer Brahms certainly has a heavy hand. His brush is very big for such miniatures. He is like a tailor attempting to make dainty handkerchiefs from the thick broadcloths and serges in which he is accustomed to work. The material is thick—we will not say it is too thick, for we consider the songs of Brahms among the finest productions of musical literature. But there is no getting away from the fact that one must get accustomed to the composer's style before one can hear any beauty in it. It has the suspensions of Bach and the manner of Schumann in combination with modern harmony. And there are many phrases that remind one of other composers. The opening phrase of "Die Mainacht," for instance, is from Chopin's "Impromptu" in F sharp. The beginning of the D major symphony has a fleeting resemblance to the initial phrase of Beethoven's "Eroica." The song "O liebliche Wangen" is very much like Schumann in melody and in rhythm. And so we might continue. But in spite of this and that, the personality of Brahms is everywhere in evidence. He quotes Schumann, Chopin, Wagner, Beethoven, yet he remains Brahms to the end. It is not his technic, nor his melody, nor his harmony, and certainly not his orchestration, that make him great. Others have had greater technical skill, others have had a more fluent and spontaneous melody, others have had richer and more sensuously beautiful harmony, and many

have surpassed him in orchestral brilliancy. But there was only one man who had the personality of Johannes Brahms. As for his technic, the variations and fugue on a theme of Handel, the structure of the C minor symphony, the part writing of the "German Requiem," are enough to put it in the first rank. His harmonic sobriety is the result of choice, not of necessity. He knew all the chords and discords and he chose those that suited him. The same may be said of his orchestration, though perhaps not so truly. For Brahms was a pianist by early training, and an associate of violinists and chamber musicians during the best part of his youth and manhood. It was comparatively late when he turned to the orchestra. Yet what can be more delightful than the oboe solo with the clarinets and bassoons in harmony and the cello pizzicato in arpeggios in the third movement of the D major symphony? As for his melody, we are of the opinion that "the man who hath no music in his soul" and is not moved by the song "Erinnerung" is, as Shakespeare says, "fit for treasons, stratagems, and spoils."

#### DODGE PUBLISHING COMPANY, NEW YORK.

#### "Edward MacDowell, His Work and Ideals," by Elizabeth Fry Page.

It is pleasant to meet with a work of this nature. The fact that it was written shows that Edward MacDowell was the possessor of those qualities which endeared him to his friends. We are grateful to Elizabeth Fry Page for this display of enthusiasm, for it proves the charm of her hero's personality. But having said thus much we are compelled to express our regret that the book is not better written. It is fragmentary, with little sequence in the thought. The author wanders from her subject in a most disconcerting manner. For example, we are told of a recent statue of Tennyson with all the details of dress and head-gear, name of sculptor, and place of erection. Then there is a stanza from the poet's work, an account of the dog with a "comprehending nose," filling more than a page of this all-too-brief sketch. And for what? Merely because the author thinks that MacDowell "would adore this piece of sculpture." Now as MacDowell died before this statue was unveiled we think the grammar requires "would have adored." But in any case it is all surmise on the author's part. It has no possible connection with MacDowell. It only serves to distract the reader's attention from MacDowell and direct it to the observation that Elizabeth Fry Page had a certain amount of information about a statue of Tennyson in Lincoln, England. A style as detailed as this would need a volume as big as Motley's "Rise of the Dutch Republic" to complete its full expression. In a brief essay like the one under consideration it is necessary to condense and keep to the subject in order that the few pages may make some definite impression on the reader. Then we hardly have the patience to read what our author has to say about astrology on pages 22, 23 and 24. We are informed that "he (MacDowell) was born on the cusp between the zodiacal signs of Sagittarius and Capricornus." This, it seems, accounts for the composer's restlessness, as capra was "a goat." The only interest these astrological pages can have is that they reveal that hankering for mystery and magic so characteristic of the feminine mind. On page 35 we are told that "he is the first composer of world-note since Brahms, who did his best work for the piano." In our opinion MacDowell would have objected to such a comparison, not only because of his modesty, but because of his judgment in knowing that it could only make his music laughed at in Germany to have it put in the same category with that of Brahms. We think that such a comparison shows a woeful lack of the sense of proportion. We do not yield one jot to Elizabeth Fry Page in admiration for the work of MacDowell, but we ask her if Brahms is not better known and more highly esteemed than MacDowell even in the United States, to say nothing at all of the almost total ignorance of the English, French and German public of MacDowell's music? This is a case where our greatest native composer needs to be saved from his friends. In addition we must also point out that the hyphen between the words "world-note" makes the expression an adjective. It is therefore ungrammatical as it stands. It should be either "World-note fame" or "world note." We find more bad grammar on page 38, where "the mystic" in one sentence is referred to as "their" in the next. This page is also loose and rambling in thought. It concludes with the remark that "this suggests MacDowell's kinship to Shakespeare, Ruskin, Emerson and Thoreau." We are not told, and certainly cannot guess, how such an odd mixture of names should be selected. What has Thoreau to do with Shakespeare? And what possible link can there be between Emerson and Ruskin? Why not Marconi and Rockefeller, or Wagner and Roosevelt? We are not trying to be funny. We honestly can see no sense in mixing up MacDowell with Shakespeare, Ruskin, Emerson and Thoreau. MacDowell's modesty would get another shock if he saw himself bracketed with the author of "Hamlet" and "King Lear." On page 28 we are also informed that Wagner "conceived and mastered a new form, taking

poetry into music just as Sidney Lanier took music into poetry." To those who know Lanier and who do not know Wagner this will appear high praise for Wagner! It is only a sample of the extraneous matter that has been dragged into this so called "appreciation" and "study" of MacDowell. The book is more like the chatty pages of letters to various friends at sundry times. Of critical acumen and insight into MacDowell's mind there is none. Elizabeth Fry Page quotes from Stevenson: "If I know how to omit I should ask no other knowledge." We think that if our author omitted all that does not help this essay of her's there would be little left to fill out the covers of her book. It is too bad that the enthusiasm for MacDowell which prompted her to write did not supply her with more facts and ideas, and hold her mind to her avowed purpose.

It would not have hurt the book to put in the dates of MacDowell's birth and death. A work need not necessarily lose caste as a philosophical essay simply because it is also useful as a work of reference. As it is, the book is only an expression of Elizabeth Fry Page's manner of thinking about MacDowell. We have no objection to this kind of a book provided it stimulates an interest in MacDowell. We should be proud of the ability to rouse the public to study our eminent composer. But we fear that the exaggerated comparisons and unmethodical thought of Elizabeth Fry Page's essay will not awake much interest, even though it revels in ornaments and superlatives. As a sample of our author's picturesque style we quote: (page 46) "Green fields go down to meet clear streams of placid water, where trailing vines and overhanging boughs make charming shadows." It is hard for us to get that complicated picture into our mind's eye, but we think we like "charming shadows!" The second half of the volume is filled with poems by Elizabeth Fry Page, describing the musical message of several piano pieces of MacDowell. We like the poetry better than the prose.

Edmund S. Ender, formerly of Berlin and more recently prominent as a teacher of music in New Haven, Conn., has gone to Brookings, S. D., where he has been appointed director of music at the State College.

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#### Wera Ress-Henry in This Country.

Wera Ress-Henry, renowned as a vocal teacher in Hamburg, Germany, has passed the summer in this country visiting among her friends and relatives. Madame Henry is a pupil of her distinguished aunt, the late Louise Ress, who passed away in Berlin in May, 1908. Madame Ress was widely known as a concert and opera singer as well as a teacher of singing.



WERA RESS-HENRY.

She taught many years in the Prussian capital and had many pupils. Her picture and certificate as teacher of high standing were exhibited at the Columbian Exposition in Chicago in 1893. Madame Henry, who has inherited her aunt's genius for teaching, has engaged passage and will sail from New York for Europe on September 21. She will be accompanied by a number of American pupils who will continue their studies with her abroad. While her class will be limited, she can accept several more pupils.

In Europe, Madame Henry is recognized as the representative of the Ress Method, which embodies the principles of bel canto. She has a practical knowledge of English and therefore is richly equipped to undertake the vocal education of American and English students who may be unable to speak German. Before locating in Hamburg, Madame Henry had charge of the music at Wells College near Rochester, N. Y., for three years, and during her residence in America her fine voice was heard at concerts and in some of the leading churches. As a teacher, Madame Henry is prepared to instruct in all branches of lyric art.

#### Bright Year for Frederic Martin.

Frederic Martin, the basso, has been engaged for concerts with the Rochester, N. Y., Choral Society, and with

the Arion Society of Milwaukee. The singer is to have a bright year. His managers, Haensel & Jones, report that Mr. Martin has engagements closed for almost every date in the month of February.

#### Connell in Oratorio.

The following press notices refer to Horatio Connell's recent appearances in oratorio, in which field he has achieved unqualified success:

Mr. Connell is a well-known Elijah and had the part so well in hand that lack of rehearsal mattered little. He soon showed himself a very fine Elijah indeed—strong, dignified, energetic. His voice is full and sonorous, and his conception of the part artistic. And he pushes the part through in a way which Mendelssohn, a sworn foe to dragging, would have rejoiced to hear. The role was full of vitality, and at all times elevated and full of dignity. Mr. Bigelow was fortunate indeed to get Mr. Connell.—Springfield Daily Republican, March 18, 1910.

Mr. Connell's solo, "Why Do the Nations," revealed the true artist. It was magnificently rendered, the intricate runs being taken with such consummate ease as to fairly hold the breath, while the phrasing was delicately exquisite.—Vicksburg Evening Post, February 2, 1910.

The bass solo, "Quia fecit," from Bach's "Magnificat," by Horatio Connell, revealed a depth of impressive influence and power.—New York Evening Sun, March 1, 1910.

#### Mérö at Worcester and Other Places.

Yolanda Mérö, the Hungarian pianist, will begin her season at the Worcester music festival to be held the last week in September. Madame Mérö is to play with the Boston Symphony Orchestra at one of the festival concerts the Liszt concerto in A major. Later in the season she is to play with the Boston Symphony Orchestra in other cities and also with the Theodore Thomas Orchestra. Recitals are being arranged for this artist in New York, Boston, Chicago and other cities.

Nuremberg is to have a Beethoven monument. Fräulein Schüler, music teacher, deceased, left 100,000 marks for that purpose.



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LONDON, England, September 3, 1910.

An opportunity will be given the provincial cities this autumn of hearing opera comique presented in a manner far beyond the usual touring companies' capabilities. Thomas Quinlan, who carried on so successfully a season of opera at Covent Garden and later, a season at His Majesty's Theater, has organized his own opera company for the production of such operas as Offenbach's "Tales of Hoffmann," and Strauss' "Die Fledermaus," and beginning at Liverpool September 5, all the prominent cities throughout the British Isles will be visited, including Manchester, Birmingham, Dublin, Belfast, Edinburgh, Leeds, Nottingham, and many others. Week engagements will be played. The personnel of the company includes many of the singers heard at His Majesty's and Covent Garden, and the whole of the special scenery, costumes and properties as used at the former house, will be carried en tour, as well as a fine orchestra, chorus and ballet. Mr. Quinlan has personally superintended and rehearsed his company for the opening performances, and from all indications of advance bookings, the prospect for a successful tour is assured.

On Tuesday evening, of the fourth week of the Queen's Hall Orchestra concerts, Cecil Baumer will make his debut as soloist in the MacDowell D minor concerto for piano and orchestra.

Ida Kopetschny, who is spending the summer at her cottage in the Tyrol, will return to London in October, when she will be heard in song recital and will later resume teaching.

The production of Goldmark's "Queen of Sheba" by the Carl Rosa Opera Company at the Kennington Theater, Kennington, August 29, was one of those strange operatic events that make one wonder on what basis of the eternal fitness of things artistic does an operatic manager work? On the dramatic stage, an actress with the grace and manners of a scullery maid is never cast for "grand dame" parts. But on the operatic stage (and not always among the lesser light companies) the conditions are so corrupt esthetically, that one has not only one's auditory nerves assailed by the beginner and the apprentice, the inexperienced and the absolutely untrained, musically, but one's conception of visual harmonies is offended, in the bargain. The operatic stage is unquestionably far behind the dramatic in its standard of acceptance of the individual. And when coupled to the poverty of

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makeshift in the cast, one finds the music of an opera entrusted to a regular theater orchestra, slightly augmented in quantity for the occasion, one ponders on the object of the giving of such crudely disillusioning performances. There is no possible chance for the judging of musical values, for those whose premier acquaintance with a work is thus made, and on the occasion of the production of this particular work the tempos were so unmercifully dragged that the curtain, which rose on the first act at 8 o'clock, was still in the ascendant at 11.45 when the writer vacated the premises. The work was given under the direction of Walter van Noorden.

Julia Strakosch will resume the title role in "The Merry Widow" production in Brussels this month. Later in the season Miss Strakosch will leave for America for a short visit.

A short season of Italian opera opened at the Kingsway Theater, September 1, with Rossini's "Barbiere di Siviglia" under the direction of C. de Macchi.

Mark Hambourg is filling many engagements throughout the Provinces this month.

The Misses Elsa and Cecilia Satz will be the soloists with the Queen's Hall Orchestra, September 9, in the Bach concerto, No. 2, in C, for two pianos and orchestra.  
EVELYN KAESMANN.

#### Musicales at R. E. Johnston's Home.

Mr. and Mrs. R. E. Johnston entertained a number of their friends at their apartment in the Hudsonia Saturday evening of last week, when a delightful musical program was given. The "at home" was quite informal, but all the more enjoyable for that reason. Caroline Mihr Hardy, the soprano, and Eva Mylott, the contralto, sang several numbers in their accustomed artistic manner. Andre Benoist was the piano accompanist. A young Greek, named Donnis, who is an expert on the mandolin, played several difficult pieces. Besides the artists of the evening, the guests included Mr. and Mrs. Victor L. Smith, of Atlanta, Ga.; W. T. Chauncey, formerly secretary to Madame Nordica; V. S. Flechter and his family; the Misses Breid; Louis Blumenberg and others.

#### Opera in Germany.

Thursday Evening, September 1.

Frankfort, "Boheme."  
Bremen, "Meistersinger."  
Berlin, "Faust."  
Dresden, "Traviata."  
Cologne, "Merry Wives of Windsor."  
Munich, "Siegfried."  
Nuremberg, "Lohengrin."  
Wiesbaden, "Tristan and Isolde."

#### Kranich Compositions.

At the concerts at Bad-Elster, Saxony, on Friday, August 12, Alvin Kranich's string quartet was performed, and on August 21 at the symphony concert his "Rhapsodie Americane No. 5" (played for the first time on July 4), was repeated by request.

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## OBITUARY

#### Nicola Branconi.

Nicola Branconi, one of the most highly respected citizens of Loretto, Italy, died Saturday, August 27, at the age of seventy-five, after an illness which had threatened him for some years. Signor Branconi, who was the father of Madame Alessandro Bonci, had been ill for some time with trouble involving the heart, but the end came suddenly and was a great blow to his daughter, two sons, and especially to Bonci, who was most devoted to his father-in-law. The venerable gentleman fought valiantly for his life, and each day said he did not want to die before hearing Bonci sing again, but death overtook him when every one but the tenor was at his side. When Mr. Bonci arrived he was no longer conscious and he died within a few minutes of his arrival.

Mr. Bonci's absence from his bedside was due to a sprained ankle which he sustained a few nights before through a fire which broke out in the Bonci home while the family was asleep on the second and third floors of their house in Porte Recanati. When Mr. Bonci was aroused he went through his large household and awakened each member, and sprained the ankle before reaching the ground floor.

The entire community not only of Loretto, but of the whole surrounding country, mourns the loss of Signor Branconi, who was foremost in every movement for the benefit of his people, and he was heartily interested in a series of five performances which Bonci is to give of "L'Elisir d'Amore" for a large charity, September 15, 16, 17, 18 and 19, at the Loretto Theater. His surviving family consists of Madame Bonci, Romolo and Dante Branconi.

#### Madame de Pasquali's Concert Tours.

At the conclusion of her engagement in Cincinnati, where Madame de Pasquali is singing in Florida's new romantic opera, "Paoletta," in connection with the Ohio Valley Exposition, the American prima donna will go on a joint recital tour with her Metropolitan Opera House colleague, Antonio Scotti. This tour will end at Los Angeles November 2. En route to the Far West, Madame de Pasquali will sing in Missouri, and on the return East will begin a Southern tour at Memphis, Tenn., November 10, where she appears under the auspices of the Beethoven Club. Other November engagements include concerts with the St. Louis Symphony Orchestra, in St. Louis, and with the Cincinnati Orchestra, in Detroit. Madame de Pasquali resumes her place at the Metropolitan Opera House the middle of December. At the close of the opera season next spring she will make another extended concert tour.

#### France in Munich.

There is to be a French music festival with French musicians in Munich, September 18, 19 and 20.

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# SEBASTIAN B. SCHLESINGER.

## A UNIQUE PERSONALITY.

For a musical paper it would be an incongruity to enter into the details of a career so familiar to the world of music as that of Sebastian B. Schlesinger, the composer, who is not only thoroughly known to society and to the people interested in art, but also to the professional and amateur musicians of two continents. Through the vogue of his songs alone, Schlesinger has become a name completely identified with modern music. But it may be stated that before taking up his residence in Paris, years ago, Mr. Schlesinger, who has been a student and protector of music all his life, was a prominent Boston merchant and also German consul at that city. He was public spirited, gener-



SEBASTIAN B. SCHLESINGER.

ous, an ardent advocate of the finer forms of living and of life's process, and a personality that was destined to attract the better type of artists and citizens wherever he resided.

Carried away by an impulse irresistible and attractive, and gradually finding an appreciative audience, Schlesinger plunged into composition—chiefly songs or as we call them in certain forms, lieder, until now the Schlesinger song albums are found in the best private and public music libraries.

Two authorities of renown may be quoted here in letters addressed to Mr. Schlesinger. Robert Franz wrote to Mr. Schlesinger: "I have received your songs, and was truly delighted with them. It is only with great pains that I am still able to take cognizance of our beautiful art, through the medium of my eyes—a poor reparation indeed for what I have lost. But what my eyes can read redounds very much to the honor of your songs. Your melody is far from all triviality, and is agreeably supported by freely chosen harmonies, which are developed in interesting forms of accompaniment. Although I can fancy a slight alteration in this or that passage this signifies little in face of the general merits of the songs. What gave me most pleasure was the naturalness of your expression, for the want of naturalness in most compositions of the period is so great as to make one almost lose all interest in music. Art must always preserve an aristocratic dignity; at least that is the principle I have always endeavored to follow earnestly with my own humble powers." Max Bruch wrote: "Your songs prove that you have an easy and happy invention, which suffices to produce refreshing lyrical pictures. When it rings and sings in one's heart, as it does with you, one does well to put on paper what one hears and feels within."

The fecundity and universality of Schlesinger's works cannot be as well described as a list of his compositions illustrates, and it is a rare matter for any paper to be able to give a complete showing such as the following, covering any one composer. These compositions are distributed among the best and leading publishing houses of Europe and America, and the figure of speech—they speak for themselves—is in this instance realized. The chief purpose, however, in presenting the complete list, is to have in the hands of the readers of this paper a reference of the compositions for future use. Many of the songs are household goods with singers in many lands; many of them have been sung to Mr. Schlesinger, chiefly with his own accompaniment, either at his Paris home or where he may have sojourned during the summer months. Many have been sung by the innumerable prominent singers who have been the guests of Mr. Schlesinger, in whose house the musical world, for years past, has met and discussed the leading musical topics of the hour. The list is therefore also interesting because of the associations and reminiscences they will recall and the interest they have aroused.

### COMPOSITIONS OF SEBASTIAN B. SCHLESINGER.

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 (Continued on page 27.)



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| No. 8. Ces doux Yeux  | A. Z. Mathot, Paris.   |
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| No. 1. Avec un Bouquet  | A. Z. Mathot, Paris, and J. H. Schroeder, New York.                      |
| No. 2. Crépuscule   | A. Z. Mathot, Paris, and J. H. Schroeder, New York.                      |
| No. 3. Crépuscule. With Cello Obligato                        | A. Z. Mathot, Paris, and J. H. Schroeder, New York.                      |
| Recueil des Melodies  |  |
| Ave Maria. For Orchestra. (Solo for Voice or Cornet à Piston) | A. Z. Mathot, Paris, and Oliver Ditson Company, Boston.                  |
| Ave Maria. For Military Band                                  | A. Z. Mathot, Paris, and Oliver Ditson Company, Boston.                  |
| Marche Nuptial. For Small Orchestra                           | A. Z. Mathot, Paris, and Oliver Ditson Company, Boston.                  |
| Etude. For Orchestra  | A. Z. Mathot, Paris, and A. P. Schmidt, Boston.                          |
| Novellette. For Small Orchestra                               | A. Z. Mathot, Paris, and A. P. Schmidt, Boston.                          |
| Elite Song Cycle  | J. H. Schroeder, New York.   |
| Schlesinger Album of Songs. Little Edition                    | Enoch & Sons, London.  |
| Song Album (Selected Songs)                                   | A. P. Schmidt, Boston.   |
| Pensée au Soir. For Small Orchestra                           | A. Z. Mathot, Paris.   |
| Marché des Enfants. For Small Orchestra                       | A. Z. Mathot, Paris.   |
| La Source. For Small Orchestra                                | A. Z. Mathot, Paris.   |

Published by

There are special successes in this large list, as is always the case, and two of the songs, "D'une Prison" and "There Little Girl, Don't Cry," are to enter upon a new edition with the illustrated title pages designed by the well known Florentine painter Panerai. The first of these is published by Mathot, Paris; the other by the Ascherberg, Hopwood & Crew, Ltd., London, and by Schroeder, New York. The violin virtuoso, Albert Spalding, has been playing, with great success, the "Ave Maria" arranged for violin.

Mr. Schlesinger is in close contact with the active musical world constantly, and during Nordica's stay in Europe this time (she was on board the Majestic leaving Cherbourg August 31), in one of her letters to Mr. Schlesinger she writes, referring to a public letter of Mr. Schlesinger published by us some time over the title "Old Fogey," saying to him, "I quite agree with you in all you say, 'Old Fogey'; we have got to get back to singing bel canto. It is the only salvation for the present and coming generation of singers." Mr. Schlesinger is a powerful advocate of the bel canto.

Another letter recently received by Mr. Schlesinger on the subject of his songs reads as follows:

63 Kurfürstendamm, Berlin, July 17, 1910.

DEAR MR. SCHLESINGER:—It will be a great pleasure to have you send me some of your German songs and you can certainly count on me making much of them with my pupils. I am very glad indeed to know you are well again. The world can ill afford to lose a man of your charm and talent. Mrs. Clark joins me in kindest remembrances to your good self and Mr. and Mrs. Braggiotti. With many thanks for your kindness in sending me your music. Believe me, Cordially yours,

FRANCIS KING CLARK.

Some years ago Mr. Schlesinger was decorated by the Sultan of Turkey with the order of the Medjidieh.

In closing THE MUSICAL COURIER takes special pleasure in reprinting a tribute by Henri Monod to Mr. Schlesinger. It is so thoroughly fitting as to call for as large an audience as possible:

LES DINERS DE L'AVENUE D'ANTIN.

L'on trouve, Schlesinger, en ces agapes fines  
D'où, seule, fut par vous proscrite la laideur,  
Avec d'experts causeurs, près d'exquises voisines,  
La gaieté sans abus, le bon ton sans fadeur.  
A tous, à tout votre ordre impose l'harmonie:  
Les mets, les vins, les fleurs, les beaux chants, les beaux corps  
Sous votre archet joyeux font une symphonie  
Magnifique et charmante, ô maître des accords!

HENRI MONOD.

## METROPOLITAN OPERA CONTEST CASES.

AS THE MUSICAL COURIER goes to press it is announced by the Metropolitan Opera Company that although such a report has been circulated, no extension had been made of the time for submitting scores in the opera contest for \$10,000 open to composers born in the United States, and that the scores should be mailed before or on September 15, the date originally named. The company added that it had no power to extend the time, but the jury of award might increase it by eighteen months. As such action by the jury could not be predicted, the company advised the prompt mailing of the scores.

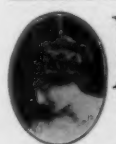
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CHICAGO, September 10, 1910.

As announced two weeks ago in this letter, the Thomas Orchestra Hall, "the home of the Theodore Thomas Or-



THE ABOVE WAS CLIPPED FROM A CHICAGO DAILY. It refers to the Orchestra Hall vaudeville season.

chestra," will harbor a polite vaudeville, including a police department drill, starting tomorrow afternoon. The management probably needs the money. This is a good argument, but alas, it hardly holds good since the same management refused to re-lease the hall to Mangasarian, on the grounds that his doctrine hurt "the home of the Theodore Thomas Orchestra." Would it be indiscreet to ask the management of the Theodore Thomas Orchestra if there was not another reason?

The management of Ravinia Park has announced that the season shows a deficit of nearly \$3,000. At the opening of the season Judge Grosscup, of the Federal Court, stated that unless this park made expenses this year it would not be allowed to open again. From the receiver's statement it looks as though Ravinia Park will remain closed next year. Receiver Steward blamed the inclement weather of the last two weeks for the deficit. This statement appears somewhat erroneous, as this summer has been one of the best for all the other parks. Chicago had an extremely warm June, July and August with but very little rain, and the profits at some of the parks have been large. Sans Souci Park has had a very successful season, mostly due to the fact that Creature and his band were secured by the management. Forest Park also has had a very successful season. During the eight weeks of Ballmann's engagement at that park, the pavilion was daily overcrowded and only those who came early were able to secure seats, the late comers had to stand. Ballmann is a very popular and conscientious conductor and, in this case also, the management of Forest Park showed good judgment in securing his services. No doubt Martin Ballmann and his band will be re-engaged for next season. This band has been engaged to play at the Coliseum on German Day

celebration, which will take place this year on September 25. The event will take place one week earlier than in former years, but no doubt the same large attendance will be present. Last year it was estimated that over 25,000 people forced their way into the Coliseum, and a like number had to be turned away.

As long as the management of the Columbia School is satisfied to have a stenographer act as its registrar and business manager, it hardly seems possible that the school can expect any increase in its enrollment. This school owes its success principally to the excellent management of Anne Shaw Faulkner, on whom rested for several years the responsibility of the business department. During the summer it was the writer's privilege to call at the school, which was deserted save for the presence of the stenographer acting as secretary, manager and director. Mrs. Reed, the director of the school, came back the day before the opening. How is it possible for a stenographer, who may not know anything about music, to hear pupils and place them with the grade teacher where they belong? No doubt these matters can be remedied by Mrs. Reed, who is too busy with the piano department at present to give more time to details concerning her school, but it would be advisable for her to put some one in charge who understands the fundamental elements of music as well as of politeness.

William A. Willett has many recital engagements booked for the coming season.

Elizabeth Graham Barbour scored a great success in the Grieg G minor concerto at Ravinia Park, August 31.

Rose Nussbaum, a pupil of William A. Willett, vocal instructor at the Bush Temple Conservatory, has been re-engaged as soprano at the First Methodist Church, Chicago.

Arthur Burton, the well known vocal instructor, has returned from his summer vacation in Michigan and has resumed his teaching at his studio in the Fine Arts Bldg. Mr. Burton looks forward to a busy season.

Mae Frosolono has started on her tour through Alabama and Georgia, where she will be heard in several song recitals. The talented soprano will stop long enough in La Grange, Georgia, to visit her mother-in-law, in her beautiful home in that locality. Antonio Frosolono, head of the violin department of the Sherwood School, has resumed his teaching at that institution. Mr. Frosolono will give his annual violin recital at the Illinois Theater early in November, at which time the distinguished violinist will play among other things M. Enricco Bossi's sonata in E minor and Saint-Saëns' concerto.

Frank Waller, the well known organist of the Memorial Church of Christ, has returned to town and looks forward to a very busy season.

Lucille Tewksbury, the soprano, has again been chosen as soloist by the Minneapolis Symphony Orchestra for the

spring festival tour. Mrs. Tewksbury has been reengaged to sing the soprano part in "The Messiah," at Milwaukee and Evanston. She will give her first recital at Lincoln, Neb., October 4. Many other dates already have been booked and will be announced later.

Marx E. Oberndorfer, the distinguished pianist, who, as was announced in THE MUSICAL COURIER some few weeks ago had severed his connection with the Columbia School, has opened his own studio at 520 Fine Arts Building, where he will accept a limited class for piano, ear training, interpretation and vocal repertory.

The Cosmopolitan School of Music and Dramatic Art announces the engagement of Doctor Gustave William Ronfort, who will take charge of the School of Opera. Dr. Ronfort was for twelve years conductor and stage manager of the opera house at Frankfort-on-the-Main. Three other new names appear on the catalogue of the school. In the piano department Stefan Erst, a young musician who has recently returned from five years of study in Europe at the University of Prague, will instruct on the piano and will also receive students in composition. The vocal department has secured Mrs. Mary Stevenson Atwood, soprano, a pupil of Charles W. Clarke and of her sister, Lucille Stevenson Tewksbury. Edith Luckwood has been installed as one of the regular assistant teachers of the school for the next season.

Captain Oscar Hatch Hawley, Minneapolis and Northwestern representative of THE MUSICAL COURIER, passed through Chicago last Wednesday afternoon en route from the East to his regular post in the Twin Cities.

At the banquet, which was given at the Congress Hotel last Thursday evening, September 8, a quartet of unknown singers had charge of the musical program given in honor of Col. Theodore Roosevelt. It has been said somewhere that Mr. Roosevelt knew only two tunes and certainly those tunes being patriotic the Colonel could not have enjoyed the selections from standard operas, as rendered by that unknown quartet which was thus honored probably on account of a political "pull." One of the singers is the wife of a State Senator.

On account of the great demand made by patrons of Sans Souci Park, the park season has been extended one week and Creature and his band will close a most successful summer, September 18.

The following postal card has been received at this office from Alexander Sébald:

PARIS, August 25, 1910.  
Best regards from Paris, where is much noise.  
Yours,  
ALEXANDER AND ANGELINE SEBALD.

Franz Otto, who has acted as THE MUSICAL COURIER correspondent at Winnipeg, Canada, for some time, is now located in Chicago, where he will take a limited class of pupils in singing and vocal interpretation. Mr. Otto will be heard during the season in several recitals.

Last Tuesday, September 6, the Sherwood Music School was licensed by the Secretary of State at Springfield. The capital is \$5,000 and the incorporators are W. H. Sherwood, Georgia Kober and Walter Keller.

Fifteen free scholarships were awarded in the preparatory piano department alone in the Chicago Musical College's annual distribution of free and partial scholarships. Other departmental awards have not as yet been completed.

Della Thal, the pianist, has returned from her vacation and has resumed teaching in her studio in the Fine Arts Building.

Madame Sturkow Ryder, the well known pianist, has just returned from an extensive tour through the Continent and has informed this office that she is glad to be back and see work piled up before her. During her stay in Europe Madame Sturkow Ryder appeared in several

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concerts, recitals and functions, in all of which she won her usual success.

T. S. Bergey, the Chicago tenor and vocal instructor, was in Rockville, Ind., last week, having a fine time auto riding, playing tennis and giving musicales. Mr. Bergey gave a musicale at the home of Mr. and Mrs. Max Puett last Thursday evening; the following day he sang with great success at the Teachers' Institute; on Friday evening the distinguished singer gave another musicale at the home of Mr. and Mrs. Brockway.

Will they return the \$1,000 check given to them a few months ago, and which has been the medium of unwarranted advertising campaign? The check has been received and cashed and will not be returned. What check? They know. He knows. We know.

Johanna Galski will open the musical season in Chicago when the first recital of the season will be given in Orchestra Hall, Sunday afternoon, October 9.

A series of ten concerts will be given during the season in Orchestra Hall Foyer, on Saturday morning, under the auspices of the Chicago Chamber Music Society.

The forty-fifth annual session of the Chicago Musical College began last Monday, with a larger enrollment than has ever been recorded in this long famous institution. Dr. Ziegfeld formally opened the year's work on Monday morning and before noon the hundreds and hundreds of students were shown to their classes and the regular term routine began. For the past week the large reception hall in the New College Building has been filled to overflowing with prospective students, their friends and relatives, and attaches of the institution have been on the jump with the work of registration and classification. This season's roster contains some four hundred more names than that of last in the student list, and the faculty has been augmented by the addition of six new teachers, among whom are the well known artists, Paul Stoye and Kirk Towns. During the coming winter the usual series of lectures and concerts will be given in Ziegfeld Hall, and a most pretentious sequence of faculty and advanced student recitals will be but another of the educative features to be conducted in conjunction with the regular school work.

Preliminary examinations for the Metropolitan Opera Company scholarships in the Chicago Musical College School of Opera were conducted last week, Monday, Tuesday and Wednesday, by a committee of judges who heard the scores of applicants in the Rehearsal Hall of the new college building. Saturday morning in Ziegfeld Hall, the final examinations were held, but as the board of judges, which included the most noted musicians and representative men of the city and country, did not wish to give out their decision without proper deliberation, the lucky singers have not as yet been announced. Two free scholarships awarded by the college and identical with those of the New York company, were contested for at the same time. More than two hundred singers entered the preliminary contests for free admittance to the School of Opera.

A few days ago a young man called to see Dr. Ziegfeld at his studio in the Chicago Musical College Building, and

stated that he felt as though he should like to study some sort of music, but that he could not decide upon any instrument to study.

"Are you going into the study of music for the sake of music, or to earn a livelihood at some future time?" inquired Dr. Ziegfeld.

"Well, I expect that at some time I shall want to turn my music to some financial advantage."

"In that event," went on the doctor, "by all means, take up some instrument like the bassoon, the saxophone, the oboe. Any instrument so much demanded by orchestras and so little studied will be of great value to you. Most young people want to study a solo instrument. They may make great soloists, but the musician who has mastered an instrument like the bassoon or the oboe need never fear being out of profitable employment."

Manager M. H. Hanson, of New York, visited the Chicago offices of THE MUSICAL COURIER last Friday, and reported big bookings for all of his artists. He will remain in Chicago for a few days to look over the situation for the coming season.

The Walter Spry Piano School announces that Marian Dana has returned from Europe, where she has been studying the past two years with Leopold Godowsky. Miss Dana will be Mr. Spry's first assistant teacher in the adult department.

The Labarthe Piano School has issued its catalogue for the season 1910-11.

Monica Graham, a Chicago soprano, will be married to Walter Allen Stutts early next June.

The Women's Athletic Club has issued invitations for the six modern operas to be given at that club by Anne Shaw Faulkner and Marx Oberndorfer. The first musicale will be given November 2 in the gymnasium of the club, the subject to be "Tristan and Isolde."

The Lombardo Band is enjoying continued success at the Nebraska State Fair, Lincoln; the Omaha Auditorium, and the South Dakota State Fair at Huron, where it closes its successful summer season of fifteen weeks on September 16. The Lombardo Band is managed by E. A. Stavrum, the popular manager of the Music Teachers' Exchange and Musical Agency.

#### Musin Dedicates New Works to Florence Austin.

Florence Austin, the violinist, is spending her vacation with her parents, Dr. and Mrs. E. E. Austin at Minneapolis, resting and practising on her repertoire with her sister Marion. Miss Austin has just received from New York manuscript copies of the two latest compositions by Ovide Musin which he has dedicated to her. There is a concert waltz, "Extase," and a Russian romance, "The Nightingale." Miss Austin is delighted with them and says that many other violinists will want to play them.

At the close of his work here Mr. Mahler proposes to devote the rest of his life to composing and orchestra work. Yet is it not a fact that there are more fair composers than good conductors.—New York Evening Sun.

## STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich. Address care The Musical Courier, 30 Rue Marbeuf, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

#### Roosevelt Compliments Madame de Pasquali.

(By Telegraph.)

CINCINNATI, Ohio, September 11, 1910.

To The Musical Courier:

Madame de Pasquali, who has scored one of the greatest triumphs of her career by her singing in the opera of "Paoletta" at the Ohio Valley Exposition, added to her laurels last night, when on the entrance of ex-President Roosevelt she started to sing "The Star Spangled Banner." The cheering and applause were redoubled at this interpolation, the singer sharing with Colonel Roosevelt in the tremendous ovation, lasting fully five minutes. The performance of the opera was greatly enjoyed by Colonel Roosevelt, who later was particularly lavish in his compliments to Madame de Pasquali. The magnificent voice of the American prima donna was heard to special advantage on this occasion.

G. H. ZUBER.

#### Borchard Fame Spreading.

Gradually but surely the name and fame of Adolph Borchard are spreading. People interested in piano playing have made inquiries from friends in Europe and have learned that Mr. Borchard is a wonder and in great demand there; that some managers are disappointed that he has so early in his career been snatched up by an American manager. M. H. Hanson states that Borchard will not only be heard next season, but will make an extended tour, although his stay in this country is limited to a brief season.

#### Albert Woeltge Dead.

It was reported yesterday (Tuesday) at Stamford, Conn., that Albert Woeltge, composer, organist and teacher, of that city, died suddenly in Walpole, N. H., where he was the guest of H. R. Willard. Mr. Woeltge was born in Germany, but came to this country in his youth. For forty years he was in charge of the music department of Catherine Aiken Seminary in Stamford.

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## SECOND CAST IN "PAOLETTA."

CINCINNATI, Ohio, September 6, 1910.

The attendance at Wednesday evening's performance of "Paoletta" was nearly as large as at the first performance three nights previously. The majority of the seats in the parquet and first balcony were occupied, together with the rear row of boxes, and altogether the assemblage was a brilliant one which gathered to witness the second cast.



EDNA BLANCHE SHOWALTER.

in Florida's new opera, a full account of which has already appeared in THE MUSICAL COURIER.

It was the intention to have the second cast appear Tuesday night, but Maestro Florida felt that it would be unwise to put on these people at once and, accordingly, all of the members of the first cast, with the exception of David Bispham, were heard at the Tuesday evening performance. Mr. Bispham was not feeling fit for that occasion and young Carl Gantvoort essayed the role of Gomez. Mr. Bispham appeared again Wednesday night. The second cast follows:

King of Castile (bass).....Tom Daniel  
Princess Paoletta (soprano).....Edna Blanche Showalter  
Jacinta, attending princess (soprano).....Mary Conrey  
Gomez, Moorish magician (bass).....David Bispham  
Don Pedro, White Rose Prince (tenor).....Hougaard Nielsen

Don Fernan, Yellow Rose Prince (tenor).....James Harrod  
Don Julian, Red Rose Prince (baritone).....Harrison Brockbank  
Cerde, High Priest (tenor).....Joseph Schenke

That the performance in question was about as smooth as that of the first night speaks well for the second cast, as several of the principals never before had sung with orchestra nor even participated in a dress rehearsal. In spite of this there was not a hitch from beginning to end and the performance, as a whole, proved decidedly enjoyable.

The music certainly continues to gain on repeated hearings. Many who have attended all three performances of "Paoletta" can be heard in the foyer between the acts whistling various melodies. The king's motet is a favorite, but a close second is the comet's theme, with which the opera begins. The big tenor solo from the second act, the woman's chorus "Tomorrow," in the third act, and Paoletta's "Waltz Song" from the third act, constitute popular



HARRISON BROCKBANK.

favorites. For that matter there is such a wealth of good music in the score and so many singable and whistleable tunes that it is safe to predict that long before the close of the Exposition a major part of the opera will be heard on the streets.

As the casts are at present arranged, and as they will

probably alternate in future productions, Carl Gantvoort will appear with Bernice de Pasquali, while David Bispham will appear with Edna Blanche Showalter, who has made a decided hit. Miss Showalter and Mr. Gantvoort both are favorites with local audiences. The former, who alternates in the title role with Madame de Pasquali, made a splendid impression on her first appearance. She was both letter and note perfect and showed careful and conscientious effort in preparing for this, her debut in opera. The audience was highly pleased with her work and showed its appreciation in the usual way on several occasions. Miss Showalter's success may be attributed to her splendid art, both dramatic and vocal, as well as to her distinctively original interpretation of this most difficult impersonation.



CARL GANTVOORT.

Her first performance was practically a dress rehearsal and under the circumstances her operatic debut was not only successful, but brilliant. Two of the local press comments of Miss Showalter's work are herewith reproduced:

Edna Showalter, who assumed the role of Paoletta, is a young singer with all the odds in her favor, and filled admirably the exactions of the part. There is a youthful freshness and brilliance as well as tonal beauty in her voice, large factors in her success of last night, which was complete and immediate. Moreover, her very satisfying vocal equipment was re-enforced by a dramatic ability which enabled her to give the role of Paoletta an original as well as piquant impersonation. Miss Showalter rendered the coloratura passages with distinct success and delightfully clear and pure voice quality.—Cincinnati Commercial Tribune, September 7, 1910.

Edna Showalter, a gifted young soprano, essayed the title role last night. She is physically well suited for the part and played it well. Her voice is particularly well trained for the florid passages which abound in the opera. In quality it is what is technically

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known as a "white voice," and in the coloratura side her execution was unusually fine, her trill in particular being exquisite.

Like the others who sang for the first time last night, she had no advantage of a dress rehearsal, nor of a rehearsal with the complete orchestra, a situation which was unnecessary and a decided handicap to the individual singers.—Cincinnati Enquirer, September 1, 1910.

Carl Gantvoort is a local singer, more or less, though now a member of the Boston Opera Company. His conception of the Moorish magician was considerably different than Mr. Bispham's and was generally commented on as being very effective. His splendid voice, added to great dramatic instincts and fine stage presence, quite captivated the audience and it was evident that it was not merely because he was a son of Cincinnati, but because of his real merit in the role.

Many there are who have commented on the beautiful solo sung by the Prince of the Red Rose in the second act. Some go so far as to say it is the best and most grateful solo in the whole opera. Now, this Prince of the Red Rose is only a small part. He has the center of the stage for perhaps five minutes in the second act and for a brief moment before the final curtain. Yet, small as the part is, Harrison Brockbank invests it with dignity and importance that at once makes it a real and vital part of the performance. Many people have wondered who this man Brockbank is that he should delineate this role so well—not only the lyric part but the dramatic also—and he is given an ovation every time he appears. And that is only natural, for Harrison Brockbank is an old hand at the business. Formerly a well known London operatic baritone he has been making his home in New York for the past eight or ten months and proposes to reside in America in the future.

OSCAR HATCH HAWLEY.

#### Jomelli Soloist with Boston Symphony.

Jeanne Jomelli, the Dutch prima donna, formerly with the Metropolitan and Manhattan Opera companies, has been engaged for several concerts this season with the Boston Symphony Orchestra. Her first appearance with the orchestra will be at the Academy of Music in Brooklyn Friday evening, November 11.

#### Francis Macmillen's Slight Operation.

Francis Macmillen, who has given a number of brilliant concerts in London during the past year, stepped out of bed at a London hospital recently and left immediately for Vienna and Elsenze, Austria, where he will prepare for



FRANCIS MACMILLEN.

his American tour, which begins in October. Macmillen's friends will be surprised to learn that he has been ill. A slight but necessary operation was performed on his nose, a small growth of bone which interfered to a slight degree with his breathing having been removed. The best special-

ists in London attended the violin virtuoso, who has recovered and is much relieved.

Just prior to this operation Macmillen made ten records for the Victor Talking Machine Company, including three with orchestral accompaniment. Among the records with orchestral accompaniment are the "Andante" of the Mendelssohn concerto and the "Aria" of the Goldmark concerto, which latter work Macmillen is to play frequently with orchestra in America.

The conductor of the New York Symphony Orchestra has invited Macmillen to introduce in America Sir Edward Elgar's new concerto for the violin. The violinist consulted with Sir Edward prior to leaving England.

Prior to sailing for America on the Mauretania, October 1, Macmillen is to give an orchestral concert in Vienna and will appear in London at a special concert of the London Symphony Orchestra, for which he is to receive a large fee, said to be three hundred guineas.

#### Christine Miller at Lake Erie College.

Christine Miller's recent recital at Lake Erie College closed a busy year for this popular artist, and called forth the following from the Telegraph Republican, of Painesville, Ohio:

The college has been very fortunate in the selection of artists for the course of recitals this year, and the vocal recital given Tuesday evening by Christine Miller, of Pittsburgh, was a splendid climax to the musical season as well as commencement.

Nature has been very kind to Miss Miller, having endowed her with all of the qualifications necessary to an artist of the highest rank. She was in excellent voice and seemed to be in her very best mood Tuesday evening, consequently the recital was well-nigh faultless. Enthusiastic expressions of admiration and pleasure were prevalent at the close. A charming personality, lovely voice, a sensitive musical nature, a fine intellectual conception of the contents of a song, dramatic temperament, excellent judgment as a vocal colorist and a keen appreciation of all that is required on the technical side of art is a splendid combination of gifts, and Miss Miller seems to possess them all. It is impossible to mention any one number as being the best when all were fine.

Snare drummer of a visiting foreign band killed himself because of his diminutive stature. Many a man has been driven to desperation because he was short.—New York Evening Telegram.

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Manager Charles A. Ellis announces the following list of works, both old and new, are to be performed by the Boston Symphony Orchestra during its coming season beginning October 7:

Bach, suite in D major and the first and third "Brandenburg" concertos. Beethoven symphonies Nos. 2, 3, 5, 7 and 9; the "Egmont," "Coriolanus" and "Lenore" No. 3 overtures, and the great fugue for strings, op. 133, which has not been played here by an orchestra. Berlioz's "Harold in Italy," with Mr. Feir as solo viola, the "King Lear" and "Roman Carnival" overtures with the "Love Scene" and scherzo from "Romeo and Juliet," three familiar pieces from "The Damnation of Faust." Bossi, "Intermezzi Goldoniiani"; Brahms' symphonies Nos. 1 and 3; first serenade and "Academic" overture. Bruckner, fourth or "Romantic" symphony. Fuchs, first serenade for strings; Goldmark, "Sakuntala" overture. Handel, "Concerto Grosso" in D minor and in D major. Haydn, symphony in E flat major. Liszt, "Dante" symphony, with the choral ending. Mozart symphonies in G minor and C major ("Jupiter") and the adagio and fugue for string orchestra, which has never been played here at a symphony concert. Mendelssohn, "Italian" symphony and the "Melusine" overture. Saint-Saëns, "Omphale's Spinning Wheel" and "Danse Macabre." Schubert, C major symphony. Schumann, the E flat and D minor symphonies, the "Manfred" overture and overture, scherzo and finale. Weber, the three familiar overtures.

D'Indy, "Istar" variations; Franck, symphonic poem "Le Chasseur Maudit"; Humperdinck, "In a Moorish Café"; Loeffler, symphonic poem, "La Mort de Tintagiles"; MacDowell, "Indian" suite; Reznicek, overture, "Donna Diana"; Reger, variations with a double fugue, and his serenade; Rimsky-Korsakoff, "Antar"; Sgambati, symphony in D major and "Te Deum"; Sibelius, symphony No. 1 and "Finlandia"; Strauss, symphony in F minor, "Death and Transfiguration," "A Hero's Life" and "Don Quixote"; Tchaikowsky, "Manfred," E minor, and "Pathetic" symphonies, "Romeo and Juliet" overture, the "Voyode" symphonic ballade and suite No. 2. Arensky, set of variations for strings on a theme by Tchaikowsky; Bantock, three dramatic dances; Debussy, "Ronde de Printemps"; Delius, "Appalachia" with chorus; "Brigg Fair," "Dance Rhapsody" and "In a Summer Garden"; Enesco, two Roumanian dances; Glazounoff, suite, "Au Moyen Age"; Hadley, "The Culpit Fay"; Halm, a comedy overture and a concerto for orchestra, piano and organ; Liadoff, "Baba Jaga"; Mandl, "Overture to a Gascon Comedy"; Nicode, two scherzos from "Gloria"; Noren, suite, "Vita"; Palmgren, a suite "From Finland"; Scriabine, "Poeme de l'extase"; Weiner, serenade.

While Conductor Max Fiedler may always be relied upon to carry out his advance schedule with the utmost fidelity, still certain exigencies are usually bound to arise which necessitate slight changes almost at the last moment. These, however, are not allowed to interfere with the harmony of the musical scheme as a whole. Judging from the eager interest displayed by all in these first announcements it is safe to predict a most enthusiastic response from the general public which awaits with impatience the annual opening of the symphony concert season. As before announced the sale of \$18 seats for the twenty-four rehearsals will open Monday, September 26 at 10 a. m., Tuesday, September 27 at the same hour the \$10 seats for the public rehearsals will be sold. Thursday, September 29 at 10 a. m. the \$18 seats for the twenty-four con-

certs will be disposed of and Friday, September 30 at the same hour the \$10 seats for the concerts will be sold.

The grand revival of "The Bohemian Girl" produced by Milton and Sargent Aborn and scheduled for a two weeks' opening run at the Boston Opera House September 19 promises much of interest for the general and music loving public alike. This production differs from the one usually seen in that the book and score made for the elaborate Parisian revival in 1869, for which the Marquis de Saint Georges elaborated and extended the libretto and Balfe provided the additions to his own musical score is here to be used in its entirety. All this necessitates a company of 150 thoroughly equipped artists and the sumptuous scenic accessories which will make of the whole a real operatic treat and gorgeous pageant combined. The cast containing among others the names of Blanche Duffield in the role of Arline and Bettina Freeman in the dramatic role of the Gypsy Queen will bring added prestige to this unusually interesting performance.

Arthur Foote's suite in E for string orchestra received its first hearing in England at one of the recent promenade concerts in Queen's Hall, London, under the baton of Henry J. Wood. The press comments following this performance were of a very laudatory description.

Mr. Witek, the new concertmaster of the Boston Symphony Orchestra, who has been engaged during the entire summer with the Berlin Philharmonic Orchestra at Scheveningen, the fashionable Holland summer resort, is booked to sail September 13 from Bremen. He will assuredly find a warm welcome awaiting him in this country where his fame has long since preceded him.

A card of greeting from Josephine Knight speaks most glowingly of the beauties of Italy, where she has been sojourning recently prior to her return home, where she is expected about September 21.

Laura Hawkins sends "flowery greetings" from the "altitudinous garden" of her farm at Woodstock, Vermont.

The Faelten Pianoforte School will open its fourteenth season with a recital in Huntington Chambers Hall to be given by Helen V. Ray, Gladys A. Copeland, Malcolm W. Sears and Mary H. Humphrey, all advanced students of the school.

The wedding of Malcolm B. Lang and Ethel Ranney, which took place at King's Chapel Saturday at high noon was an event of great interest to musical and social Boston. A pretty tribute to his father's memory was paid by Mr. Lang, who played several selections on the organ

(presided over by his father for so many years), while the guests were assembling. Later during the ceremony Mr. Lang presided at the instrument.

Edith Rowena Noyes has just returned from her summer outing at Easton's Beach, Newport, R. I., and reports a glorious vacation interspersed with many musical "good times."

Friends and pupils of Anna Miller Wood, who gather in her quaintly charming studio in the Pierce Building on "Friday afternoons" will find the familiar quarters materially enriched by the many attractive souvenirs garnered from all sorts of odd nooks during her summer's travel in Europe. In a letter recently received she writes that now the lovely holiday making is nearly over she will be glad to start her season afresh after October 3.

A delightful summer spent at Lake Winnepesaukee, joyfully punctuated by visits of pupils and friends, is the report of Mr. and Mrs. Arthur J. Hubbard, who returned in glowing health for their strenuous season, which opens September 12.

GERTRUDE F. COWEN.

#### Zimbalist at the Gewandhaus.

The Leipsic Abend Zeitung says as follows concerning the brilliant young Russian violinist after his debut at the Gewandhaus under Nikisch last New Year's Day:

Gewandhaus Concert—Zimbalist aroused genuine admiration among his audience. This young artist, pupil of Leopold Auer, has at his command all the distinctive qualities of a first class violinist. He produced a sonorous, beautiful tone, and he plays with fine artistic conception and expression. His spirited performance of Tchaikowsky's violin concerto evoked a tremendous ovation to which this brilliant successor of the greatest of violinists replied by an encore.

#### Busy Season for Florence Hinkle.

Florence Hinkle, the soprano, is likely to be one of the busiest of American singers this season. Already her time is booked solid from October 17 to November 12. On November 14 she sings a re-engagement with the Syracuse Liederkreis, after which she goes to Milwaukee with the Music Verein. She is also engaged at Springfield, Mass., at Trenton, N. J., and contracts have just been closed for the famous Schubert Choir of Brantford, Canada, and the equally famous Singers' Club, of Cleveland, Ohio.

#### Wisconsin Will Hear Schumann-Heink First.

Madame Schumann-Heink will begin her season of 1910-1911 with a recital in Eau Claire, Wis., on September 27. Five additional recitals in the State will follow, and as a feature of her programs the famous contralto will sing Schumann's "Frauen Liebe und Leben" cycle to commemorate the hundredth anniversary of the birth of Robert Schumann.



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**Ivan Morawski's Career.**

It is always pleasant to chronicle a broadening of the activities in the life of any individual, but particularly pleasant when that change takes place in the life of a splendid musician, great artist and no less well known teacher such as Ivan Morawski is conceded to be. There are undoubtedly thousands of people all over the country who often wondered why a great singer in the heyday of his career was content to drop out of the public eye in order to spend every available moment of his time in teaching. The writer propounded this same query to Mr. Morawski and the simple reply came that despite the lure of successful public life the more subtle creative instinct of the teacher was so strong within him that he determined once and for all time to devote his life to that wholly, as he realized that a divided interest must ultimately react against itself in both directions. And it is just this very success which has at length compelled Mr. Morawski to spend part of his time in New York in order to satisfy in a measure the demands for his services from his former pupils and friends, who were never content with their teacher's move to Boston at the behest of many of the Hub's best known musicians.

A brief review of Mr. Morawski's own career begins with his studies at the early age of seventeen with the erstwhile well known Paolo Giorza, alike famous for his charming ballads and wonderful masses as for his success as a teacher. After studying with him for some time Mr. Morawski went to Rivarde, the teacher of Clara Louise Kellogg, to coach for opera and made his operatic debut in Holland. On coming to this country he was successively a prominent member of the operatic organizations headed by Clara Louise Kellogg, Christine Nilsson and Etelka Gerster, taking an equally prominent part with the Boston Ideals when that excellent organization first came into existence. With his growing reputation, however, came the constantly increasing demand for his oratorio and concert appearances all over the country, until he insensibly gravitated into this field of work in which he set so high a standard that no one has as yet been able to surpass it. As these appearances are of too recent origin to require further

dilatation, it will be sufficient to state that Mr. Morawski sang at four of the Worcester festivals, under the late Theodore Thomas and Leopold Damrosch, besides singing with every well known oratorio organization from one end



IVAN MORAWSKI.

of the country to the other whenever his services could be secured. To sever such a public connection certainly needed the courage of one's convictions, but Mr. Morawski was as equal to this as he was to the upbuilding of his great career, and the results are now apparent in the numbers

of successful pupils all over the country who have done honor to their teacher's splendid training in every field of musical endeavor which they have been called upon to fill.

GERTRUDE F. COWEN.

**Plans for Rider-Kelsey.**

"Madame Rider-Kelsey had all the other soloists out-classed. She possesses an exquisite voice admirably trained, and her phrasing is simply a delight." In this fashion the critic of the St. Louis Post Dispatch refers to the singing of the well known soprano whose concert plans, under Loudon Charlton's management, are arousing such interest. In oratorio there is practically no one to compete with her, for the place which she has won is uniquely her own. It is Madame Kelsey's intention to devote more time to recital this season than has heretofore been her practice, and arrangements have been completed for an appearance in Carnegie Hall the latter part of November. She will likewise sing with the Philharmonic Orchestra under Gustav Mahler, and will appear with various symphony orchestras in the Middle West.

In what high esteem Madame Rider-Kelsey is held by the New York critics is indicated by the following brief excerpts:

In contrast was the brilliant, soaring register of Corinne Rider-Kelsey, the soprano, a voice of confidence and surety.—New York Sun.

Corinne Rider-Kelsey contributed much to the enjoyment through the exquisitely limpid and fresh character of her voice and her ingratiating style. "Come Unto Me" is not often sung with the sustained loveliness of tone, mezzo voice, which the soprano last night put to her credit.—New York Press.

Special credit belongs to Madame Rider-Kelsey for her exceedingly artistic and beautiful singing.—New York Times.

**Harriet Foster's Vacation Ending.**

Harriet Foster, the contralto, who passed the summer in Cleveland, Ohio, will return to New York next week when her work for the season will begin. Besides her concert engagements, Mrs. Foster will accept a number of pupils.

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## MUSIC IN SEATTLE.

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WEST SEATTLE, WASH., August 31, 1910. }

Four years ago a small group of teachers banded themselves together in Seattle, under the direction of Edwin Cahn, and founded the Columbia College of Music. The college has now thirty modern studios in the heart of the residential district of Seattle, and the faculty consists of competent, energetic men and women. Many ensemble concerts and pupils' public recitals are in preparation for the coming season, and the events are looked forward to with keen anticipation by music lovers.

Mrs. Mary Denton Moore, who has been visiting her old home in Holland, Mich., left there August 6 for a few weeks in New York City. From there she will proceed to Boston, where her daughter Clara has been attending the Fletcher-Copp summer school. Mrs. and Miss Moore will visit many cities of importance in the East before returning to Seattle.

Mr. Fabian, the pianist, a pupil of Rubinstein and Moszkowski, and exponent of the Virgil system of piano instruction, is spending a fortnight at the Hotel Washington. Mr. Fabian counts Mrs. Wilson as one of his former enthusiastic pupils.

Dr. and Mrs. Frederick Bentley have as guest Albany Ritchie, a prominent violinist of New York, and formerly of Prague, Berlin and London.

The writer is in receipt of a highly interesting letter from Frank La Forge, dated, Munich, Germany. In it is a charming description of Rothenburg, Bavaria, which is the most perfectly preserved example of a medieval town in all Europe. There is in Rothenburg today a Verein, which was organized expressly for the purpose of preventing the intrusion of all modern innovations and to which is due all the credit of having preserved to the world this gem of a Rothenburg. It was under the auspices of this organization which is called "Alt Rothenburg") that a concert was recently given by two American artists, of whom America is justly proud, Alice Sovereign, contralto, and Frank La Forge, pianist, and Heinrich Meyn, baritone. The concert was presented in the Kaiser Sahl, of the "New Rathhaus," and the entire proceeds were given to the society to assist in the continuance of their good work. Mr. La Forge writes: "I have been deeply interested in the old town ever since my first visit there several years ago, and intend to make it my hobby to appear in concert there each year, if I am able to arrange it. Miss Sovereign appeared there two years ago with me, when we presented an interesting program, and today she is as enthusiastic over the town as I. On both occasions we were presented with a beautiful little present in token of the gratitude of the people of Rothenburg."

Margaret Ella Olson, who has achieved much success as teacher of dramatic art, has returned to Seattle after a vacation spent in Sioux City, Ia. Miss Olson will open her studios, corner of East Pine street and Broadway, where she will resume teaching in September.

Louis Diamond, pianist and teacher, has opened a school for piano in the Hyatt-Fowell Building, Broadway and East Pine, and will be assisted by Hazel Smith and Gertrude Denny.

Grace Towers has returned from a trip to Alaska and reopened her home studio in Lincoln Court, where she will continue her vocal classes.

The first public recital announced for the coming season is that to be given Friday, September 2, by Marcella Lynas, soprano, and Edna May Mattson, pianist, at the Washington College of Music, David Scheetz Craig, director. Miss Lynas is a pupil of Mr. Craig, and Miss Mattson of Mrs. Busch.

After an absence of two years in the East Mrs. Hornebrook is again at her vocal studios in Forty-second avenue, S. W., West Seattle.

The pupils of Miss Watts gave an interesting demonstration of the Gaynor music method, Tuesday, August 23, at the studio of Grace Farrington Holmsted, Ferry avenue and California avenue, West Seattle. The children acquitted themselves admirably. Yielding to the urgent request of a number of West Side music lovers, Mrs. Farrington Holmsted has consented to give another series of morning musicales during the coming season in several prominent homes of West Seattle. Mrs. Holmsted has been engaged as soprano soloist at Dr. Matthews' Presbyterian Church, to fill the position vacated by Mrs. Othick, who resigned to further her studies in New York.

The West Side is rejoicing in the musical colony which has established itself across the waters of the bay. Among

those now residing in West Seattle are such well known musicians as Grace Farrington Holmsted, soprano soloist; Mrs. Hornebrook; Miss Watts; Ruby Standley; Mr. and Mrs. Montgomery Lynch; Dr. Palmer, organist of St. James' Cathedral, Seattle; Herr Von Arthur, violinist; William Hedley, violinist; William Francis Hughes, tenor soloist; C. F. Sully, basso; Frances Bourne, pianist, and her talented nine year old daughter, Violet, the young pianist, who last season electrified the Seattle Symphony Orchestra audience at the Moore.

Moritz Rosen, because of the insistent demand of his pupils, kept his violin studios, in the Holyoke, open during the summer months.

Milton Seymour, accompanist and teacher of piano, has removed his studios from the Holyoke to Liberty Building, Third avenue.

The writer would call attention to her change of address, for the convenience of those desiring to send musical items for this column. All communications can be addressed to Agnes Lockhart Hughes, 1929 Forty-second avenue, S. W., West Seattle.

## Madame Flahaut in Paris.

The accompanying picture shows Madame Marianne Flahaut, contralto of the Metropolitan Opera Company, at



MARIANNE FLAHAUT.

her home in Paris. The popular artist was caught by the camera in a moment of recreation on a recent bright summer day.

## Busoni's Bookings.

New York, September 12, 1910.

To The Musical Courier:

As it is customary to announce the bookings of great artists and as I am saying nothing about the bookings made for my great star, Ferruccio Busoni, this has caused comment in certain circles, comment of a nature which is likely to spread and prove harmful to the reputation of my bureau but which could never touch the fame and reputation of the great master. Under the circumstances I should be grateful if you would publish this letter, so that it may become known that I am prevented from announcing the dates by special injunction of Mr. Busoni himself, who strenuously objects to this kind of propaganda.

I am doing my utmost to persuade Mr. Busoni to permit me to publish the interesting information to which the readers of your paper are entitled.

Thanking you in anticipation, I am,

Yours faithfully,

M. H. HANSON.

Hans Pfitzner, whose operas have not been in favor in Munich, has written an article to explain his relationship with the Court opera and Mr. Mottl. He declares that in Munich the "best casts" are those that happen to be on the bill when Mottl conducts his favorite operas.—Boston Herald.

## Auspicious Opening of Melba Tour.

Frederick Shipman, manager of Madame Melba, has forwarded to THE MUSICAL COURIER several Halifax, N. S., newspapers from which the following extracts have been taken:

## MELBA SINGS TO A RECORD AUDIENCE.

THE AUSTRALIAN PRIMA DONNA WINS A GREAT TRIUMPH IN HALIFAX—ACADEMY BOX OFFICE HAS BY FAR THE GREATEST RECEIPTS IN ITS HISTORY.

Far surpassing all box office records and filled by an audience of enthusiastic musical people that occupied every seat in the building, the Academy of Music last night rang with enthusiastic applause of welcome and honor to Melba. The great prima donna has had many a triumph, but none could be more spontaneous or more sincere than that which Halifax accorded to the world-famous Australian song-bird and the artists who accompany her.

The vicinity of the Academy preceding the concert and afterward had the appearance of Boston or New York on a big theater night. People began to line up for the rush seats in the gallery in the afternoon and more than an hour before the performance began the top gallery was completely filled at \$2 a seat. Balcony and lower floor were crowded, the space usually devoted to the orchestra was occupied and chairs on the stage also had a contingent of devotees of music.

Melba had never before been in Halifax. Indeed the only places in Canada she had hitherto visited were Toronto and Montreal. Expectation was keyed to the high pitch to see as well as to hear. There were two numbers on the program before Melba's, and as she swept on the stage to sing "Lo, the Gentle Lark" the atmosphere became almost electric. A round of applause broke out which was as hearty as if she was an old friend, and this became warmer and more emphatic as the audience became acquainted with her and heard that lovely purity of tone, that even quality of voice in all its registers, which has made Melba so famous.

Melba has a striking figure and her costume was almost gorgeous in its beauty. She wore black spangles over green silk, with bronze medallions, and dazzling diamonds added to the beautiful effect.

There was no mistaking the temper of the house as the diva sang "Lo, the Gentle Lark," beautified as her work was by a flute obligato by John Lemmone. Melba showed that all that had been read of her was well founded. There was that almost indescribable something about her singing that thrilled and satisfied. Not a flaw in that voice so famed for its purity and beauty and even quality. Encored? Why, of course, but it needed pretty strenuous clapping to bring another song. Melba responded with "Down in the Forest."

The "Jewel Song," from "Faust," was another triumph, and Melba in responding sang "Comin' Through the Rye"—giving an interpretation a little different from that to which we have been accustomed—less coy perhaps. Her closing song, Tosti's "Good-bye," was sung with great dramatic power. Persistent encoring secured her final song, Ardit's "Rosebuds."

Manager J. F. O'Connell is to be congratulated on the success of the concert and Halifax people owe a considerable obligation to Frederick Shipman, under whose direction this Melba tour is being made, for it was his enterprise that brought Melba to Canada on this occasion.—The Halifax Herald, September 2, 1910.

## MELBA AROUSED ENTHUSIASM OF A BRILLIANT AUDIENCE.

THE FAMOUS PRIMA DONNA OPENED HER CANADIAN TOUR LAST NIGHT WITH A CHARMING PROGRAM AT THE ACADEMY OF MUSIC—A GREAT EVENT FOR MUSIC LOVERS.

Having heard Melba sing, even the veriest novice was quick to recognize something of the genius and art of the singer whose triumphs are written large on every operatic stage.

As she came before the audience, a green-gowned figure flashing with jewels, there was the suggestion of imperiousness, perhaps even cynicism, but nothing mattered much under the spell of her glorious voice. Of Melba's singing there is no need to speak. She is in the very prime of her artistic career. Her voice retains the marvelous sweetness and purity which have given her preeminence among the great singers of the world. She had three numbers, "Lo, Hear the Gentle Lark," by Sir Henry Bishop (with flute obligato by Mr. Lemmone), the "Jewel Song," from "Faust," and Tosti's "Good-bye," which furnished admirable examples of her artistry. Her singing of the first evoked an outburst of enthusiasm which is quite rare with a Halifax audience. Every number was the signal for an ovation which demanded a response. Madame Melba came out bowing again and again, but the audience eventually had its will. She gave as her first encore "Down in the Forest," an exquisite little song of birds; then the ever popular "Comin' through the Rye," and finally Ardit's "Rosebuds," and with this the dazzling figure flashed off the stage, leaving the audience charmed, but still longing for more.—The Morning Chronicle, September 2, 1910.

## Fay Cord at a Former Worcester Festival.

The tenses got somewhat mixed in the notice about the young American soprano which was published in THE MUSICAL COURIER last week. It was stated in that article that Miss Cord would sing at the fifty-third Worcester music festival the end of this month. This is incorrect; Miss Cord was engaged to sing at the fiftieth festival. Both Miss Cord and her manager, Marc Lagen, desire this correction made concerning her tour which she will make this season.

## Gracia Ricardo's Bookings.

The Concert Direction M. H. Hanson soon will publish the list of Gracia Ricardo's bookings for the season. Her recent song recitals in New England and in the Catskills have aroused considerable wonder among musicians and singers, and it is stated that her art will prove a revelation to many now eager to hear her.

M. Souhay, a wealthy citizen of Marburg, recently passed away, aged seventy-four years. He organized the Museum Orchestra, conducted it himself for many years and advanced the musical interests of the community generally.





The twenty-fifth season of the American Institute of Applied Music, 212 West Fifty-ninth street, New York City, will open on October 3, headed by Dr. John B. Calvert, president, and Kate S. Chittenden, dean. By way of celebrating the school's twenty-fifth anniversary year special efforts are being put forth to make it a noteworthy season in every respect. There will be important acquisitions to the faculty and new features incorporated in the schedule. One of the most important advantages to the students will be the recitals and chamber music concerts by members of the faculty, and the various lecture courses now being arranged. Daniel Gregory Mason will give another series and other lecturers of note have also been secured. There will again be a number of courses tending to the development of all round musicianship free to regular students. Among these are the classes in sonata form, which the generosity of two patrons of the school has again made free, normal classes in vocal study and classes in the history of music. As in the past, there will be opportunities, too, of obtaining free tickets for important concerts.

Florence Hanbiel Pratt, pianist, with Marian Leland, reader, gave Richard Strauss' musical setting and Tennyson's poem "Enoch Arden," most successfully last Sunday evening at the Educational Alliance before a full and enthusiastic house.

B. Margaret Hoberg has returned from a trip abroad, chiefly in London and Paris, where she had the co-opera-

tion of prominent professional singers, who will use her songs in concert this coming season. In London, at Lady Maitland's birthday musicale, Miss Hoberg's charming song, "My Rose Is Love," was sung by Frazer Gange, a favorite baritone of London, accompanied by the composer. Miss Hoberg spent several months in Paris studying with Wager Swayne, who considers her a pianist of ability. In addition to appearances scheduled for London and Paris, next spring, Miss Hoberg is to appear in several orchestral concerts in Holland. Miss Hoberg's "Song of Peace," which was first presented at the North Carolina Peace Congress, 1908, has been incorporated among our national songs in the music division of the Congressional Library at Washington. A number of new songs will shortly be brought out, among them "The Call," "Lamia Lee" and "Sleep."

Eugenie Pappenheim has returned from her vacation and resumed teaching with a large booking for the season.

Julia R. Waixel, the accompanist, has returned to New York from her summer passed at Asbury Park, N. J.

#### Helena Lewyn at Waukesha.

The accompanying snapshot represents Helena Lewyn, the young American pianist, taking a jaunt after a hard day's work—piano, not farm work—at Waukesha, Wis.



HELENA LEWYN.

Prof. Ignacio Quesadas has organized an original fiesta for the centennial. The workmen in different parts of this city will sing the national hymns of nations friendly to Mexico. The laborers are to sing these hymns in the language of the country to which the hymns belong, notwithstanding the difficulties that they will have to encounter in trying to learn those foreign tongues. —Mexican Herald.

At Berlin recently S. U.'s opera "Der Kobold," was a dismal failure, the box office receipts for the second performance being \$125. Two days later "Tannhäuser" was given to a \$1,250 audience.

#### Eugene Bernstein Assists Pilar-Morin.

Eugene Bernstein, whom New Yorkers will recall as a pianist of exceptional gifts, added greatly to the effectiveness at the revival of "L'Enfant Prodigue," which is running at the Liberty Theater. Madame Pilar-Morin is the star in this pantomime with a musical setting by Andre Wormser. The charm of the music is enhanced at this production by the beautiful warm tone of the Russian pianist. Also, as interpreter of the music, Mr. Bernstein makes an appeal to those who love this feature of the novel performance. Besides his success in the Eastern cities, Mr. Bernstein has won many laurels in the West, particularly in the extreme Northwest, where he has become as well known and popular as any pianist of the day.

#### Boris Hambourg on His Own Merits.

Boris Hambourg's tour will be a most interesting experiment. Without much advanced heralding, the young violoncellist is having his engagements made for him solely upon his own merits. It has rarely been stated that he is the young brother of the famous pianist, Mark Hambourg. Boris Hambourg is under the management of the Concert Direction M. H. Hanson.

#### A Well Equipped Oratorio Quartet.

Manager Marc Lagen announces for the coming season an oratorio quartet with the following personnel: Alice Merritt-Cochran, soprano; Harriet Foster, contralto; George Carré, tenor; Clifford Cairns, basso. All of these artists are thoroughly equipped in the important oratorios. They can also be engaged in combination for programs of songs or individually for recitals.

#### Madame Nordica Back from Europe.

Madame Nordica was among the celebrated Americans who returned to their own country last week. The prima donna arrived home Thursday on the Majestic of the White Star Line, after two months spent in Europe. As announced in THE MUSICAL COURIER previously, Madame Nordica will sing in opera and concert this season.

#### Frank La Forge Coming Home Next Month.

Frank La Forge, the American composer-pianist, who has been abroad all summer, will sail for home October 7. It is announced that Mr. La Forge again will accompany Madame Sembrich on her concert tour.



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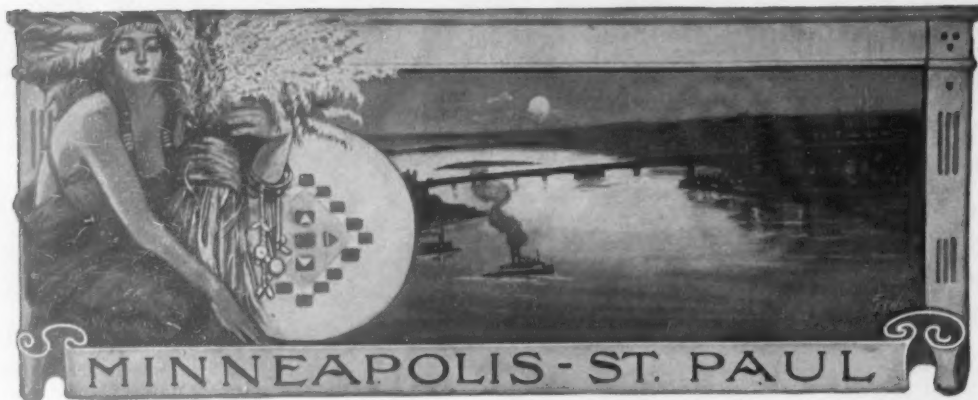
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TWIN CITIES, Minn., September 10, 1910.

Mr. and Mrs. Walter Rothwell sail from Rotterdam on the Holland-American Line steamer New Amsterdam on Saturday morning, September 17, reaching New York September 28, and arriving in Minneapolis about October 5. They expect to spend several days in New York and Chicago before returning to St. Paul. Manager Charles Wagner, of the St. Paul Symphony Orchestra, will go to New York to meet them.

Mr. and Mrs. Emil Oberhoffer sail from London on the Atlantic Transport Company's steamer Minneapolis on September 24, and will reach New York about October 4, arriving in Minneapolis about October 8 or 10.

Mr. Rothwell has sent the list of works which he proposes to give with the St. Paul Symphony Orchestra during the coming season. It is as follows:

Symphonies—Haydn, No. 6, G major (Paukenschlag); No. 16, G major (Oxford). Mozart, No. 39, E flat major (Schwanengesang). Beethoven, No. 2, D major; No. 6 (Pastoral); No. 8, F major. Mendelssohn, No. 4, A major, op. 90 (Italian). Schumann, No. 1, B major. Brahms, No. 3, F major. Tchaikowsky, No. 4, F minor. Cesar Franck, D minor.

Symphonic Poems—Dukas, "L'apprenti sorcier." Vincent d'Indy, Variations Symphoniques. Liadow, "Baba-Jaga." Berlioz, "Romeo et Juliet." Richard Strauss, "Tod und Verklärung." Charpentier, "Impressions d'Italie." Saint-Saëns, "Danse Macabre." Debussy, nocturnes, "Nuages Fêtes." Smetana, "Vyschrad." Tchaikowsky, "Francesca da Rimini." Liszt, "Les Preludes." MacDowell, "Die Saracenen," op. 30.

Overtures—Beethoven, "Egmont"; "Leonore," No. 3. Weber, "Oberon." Mendelssohn, "Meeresstille und Glückliche Fahrt." Brahms, "Academische Festouvertüre." Wagner, "Meistersinger," Vorspiel, Act 3; "Eine Faustouvertüre." Smetana, "Verkaufte Braut." Tchaikowsky, "Romeo et Juliet." Reznicek, "Donna Diana." Berlioz, "King Lear." Chadwick, "Melpomene."

Miscellaneous—Bach, suite, D major. Rameau-Mottl, "Drei Balletstücke." Mozart, "Eine Kleine Nachtmusik." Dvorak, "Scherzo Capriccioso." Lalo, "Namouna," suite. Schjelderup, "Sommerabend auf dem Fjord." Wagner, "Charfreitagszauber" aus "Parsifal"; "Einzug der Götter in Walhall." aus "Rheingold"; "Vorspiel und Liebestod," aus "Tristan und Isolde." Svendsen, Rhapsodie No. 1. Kaempff, "Hiawatha." Glazounow, "Deux Morceaux," op. 14. Bizet, petite suite, "Jeux d'Enfants"; "L'Arlesienne" suite. Pieme, "Leysi" suite. Tchaikowsky, "Mozartiana"; "Capriccio Italien."

Instead of sending out a prospectus as in former years, Manager Heighton is issuing merely a four page folder, as a preliminary announcement of the season of 1910-11, which gives the dates of the concerts, the names of all the soloists for the Friday concerts, a few for the Sunday concerts, prices of season tickets and the officers of the association. The soloists for the Friday night concerts will include Melba, Bonci, Kirkby-Lunn, Whitehill, Samaro, Macmillan and Czerwonky. Two concerts will be given without soloists. There will be soloists for all the twenty Sunday afternoon concerts, but only the following twelve are announced: Mary L. Bronson, soprano; Marcus Kellerman, bass; Lilla Ormond, Margaret Keyes, Madame Hesse-Sprotte, contraltos; Reinald Werrenrath, Horatio Connell, baritones; Theodora Sturkow-Ryder, Alfred Calzin, Wilma Anderson Gilman, pianists; Richard Czerwonky, Otto Meyer, violinists. No announcement of works

to be performed will be made. For the ten evening concerts prices range from \$6.50 to \$12.50 for the season. For the twenty Sunday afternoon concerts prices range from \$5 to \$10 for the season.

A new organization to be heard in Minneapolis this coming season is the Czerwonky String Quartet, Richard Czerwonky, first violin; Franz Dicks, second violin; Carl Scheuer, viola; Karl Smith, cello. Five concerts will be given, very likely in the new recital hall in the Hotel Radisson. No engagements will be taken outside of the city, as the members of the Quartet are all in the orchestra, and their time will be fully occupied with rehearsals for concerts in Minneapolis.

The first rehearsal for the Minneapolis Symphony Orchestra has been called for Saturday morning, September 17. Rehearsals of the St. Paul Symphony Orchestra start the following Monday.

The fall term of the Minneapolis School of Music, Oratory and Dramatic Art opened last Monday, and the largest



WILLIAM H. PONTIUS.

Director, Department of Music of the Minneapolis School of Music, Oratory and Dramatic Art, and his young bald eagle, which he captured on his canoe trip through Seven Lakes and the Mississippi River starting at Lake Bimidi.

registration in the history of the school is announced. Directors William H. Pontius and Charles M. Holt have been busy since the return from their vacation in preparation for the year's work. A large number of recitals and concerts, to be given by members of the faculty Saturday mornings at eleven o'clock, are planned for the early season, which are free to students of the school and friends. Maud Peterson, pianist; Lewis B. Canterbury, the new tenor from Boston, and Alice O'Connell, of the oratory and dramatic art department, will give the first program. Margaret Gilmor has returned from Berlin, where she has been for the past year studying with Madame Malatesta. Miss Gilmor also took a normal course with Howard Wells, who is the authorized representative of the Leschetizky method. William T. Spangler of the piano department

has returned from his vacation in California. Mrs. H. N. Kendall of the public school music department spent the summer in Germany.

OSCAR HATCH HAWLEY.

#### Bonci Receives Many Offers.

Alessandro Bonci, the great tenor, has had many requests for appearances in almost every country on both continents. Even before he sailed in May he had to refuse an engagement at La Scala at the same salary he received at the Metropolitan Opera House. At the same time a request is reported to have come from Madrid offering him any price he might see fit to demand. But the tenor had promised himself an American concert tour, and he felt unwilling to withdraw, flattering and attractive as were the propositions.

A conflict of dates has also made it impossible for him to accept one of the most urgent requests which has ever been made to an artist—a request which came directly from the Government of Mexico, where his services were desired for the great celebration to be held in September in commemoration of the hundredth anniversary of the Republic. But Bonci's engagements in Italy prevented the acceptance of this distinction. It is not unlikely, however, that he will arrange to accept the offer to open the new opera house of Mexico next season.

Bonci has also been engaged for the exposition in Rome next summer. The committee waited upon him at his summer residence and labored long to secure his promise for May and June, but the tenor was not willing to cut his American tour for the first month and the second interfered with a very important operatic engagement which is awaiting his decision. The committee compromised thereupon for the months of October and November. In addition to the foregoing offers, he is receiving requests to sing in Dresden, Frankfurt, Berlin and Vienna, as well as in many smaller cities.

Bonci, however, is devoting all his energies to the preparation of his programs for America, which he has selected with regard to beauty, and it is assured that no more enjoyable offerings have ever been made from the concert platform.

#### Otto L. Fischer as Instructor.

Otto L. Fischer, one of the young American concert pianists, enjoys an equally wide reputation as an instructor. Being a pupil and assistant of Teresa Carreño, he naturally became interested in the most modern of technical systems; that of Breithaupt, whose work, "The Natural Piano Technic," is dedicated to Madame Carreño. After many years of study and experiment, during which Mr. Fischer mastered and incorporated into his own technic these new ideas, together with many valuable original ideas, he worked out a system of instruction for pupils from the lowest to the highest grades.

Speaking of his pedagogical work he said: "I have found at last a satisfactory solution of the problem of the rigid wrist and rigid arm, not in practising relaxed motions away from the piano nor by continuously 'willing' to relax, but by the practical elimination of all direct finger and wrist action and by relying on the natural motions of the upper and lower arm such as shakes, turns, vibrations, drops, pressures of different intensities, curves and a large range of horizontal and vertical motions which keep the arms a flexible but unified mass from the shoulders to the finger tips. In no other way can we attain such speed and power with so much freedom and economy of effort; such delicacy with so much depth and color of tone; in fact, the entire mechanism makes for freedom, rapidity, power, beauty and variety of tone. Teresa Carreño's art is abundant proof of the truth of these statements."

Mr. Fischer is at present engaged as instructor in an up-town New York conservatory of music. His home studio, at 468a McDonough street, includes large parlors, where Mr. Fischer frequently gives his delightful musicales.

The captain of the ship asked Alexander Sébald, the violinist: "Are you seasick?" "No," answered the fiddler, "I'm Sébald."

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## ORCHESTRAL OUTLOOK IN PITTSBURGH.

PITTSBURGH, Pa., September 10, 1910.

A busy season at home and abroad is scheduled for the Pittsburgh Symphony Orchestra, Carl Bernthaler, conductor. This orchestra must not be confounded with the Pittsburgh Orchestra, formerly conducted by Emil Paur. The orchestra of which Mr. Bernthaler is conductor is operating under a charter granted in 1893 and recently acquired by Frank Ruddy and his associates. For the past three seasons Mr. Ruddy has been manager of this orchestra under the name of the Pittsburgh Festival Orchestra, under which name it has made several successful tours of the South and East. As there is now no permanent orchestra in Pittsburgh, Mr. Ruddy has in mind the establishment of a symphony orchestra on a permanent basis and for that purpose has acquired the title and rights which go with the old charter. The Pittsburgh Symphony Orchestra Association has splendid offices in the old Jenkins Building and everything has been arranged for a long concert season at home and for several tours during the season of 1910-11. The season will open on Friday evening, November 11, with the same program again on Saturday afternoon, November 12. From that time until the end of March there will be fifteen pairs of concerts, practically one pair every week. In each month there will be one week when no concerts will be given in Pittsburgh, and during these weeks the orchestra will fill outside engagements. Dates already have been made in Cleveland, Detroit, Saginaw, Battle Creek, Ypsilanti, Akron, Oberlin and towns in Western Pennsylvania as well as in Ohio and Michigan, and it is proposed to keep this orchestra engaged for forty-two weeks in the year. Mr. Ruddy hopes to make this orchestra self supporting and for that reason the season is so prolonged and so many concerts are given. For the fifteen pairs of concerts in Pittsburgh the season tickets range in price from \$7.50 to \$20. Whether the concerts will be given in the new Memorial Hall or in the old Carnegie Hall has not been decided. The orchestra will be made up of fifty first class musicians—eight first violins, six second violins, four violas, four cellos, four basses and the usual complement of wood, brass and percussion. While it is the hope of the management to make the orchestra self sustaining yet it is prepared for any deficit which may possibly occur, having several well known business men interested in the enterprise, and one in particular, E. E. Jenkins, who guarantees to make good any losses. Mr. Ruddy states that the outlook for the season is more promising than he had hoped for, and that inquiries for season tickets indicate that there will be few, if any, vacant seats during the season.

Besides the above, four other symphony orchestra concerts by visiting organizations will be given in Pittsburgh. These are under the auspices of the committee representing the Pittsburgh Orchestra. The concerts will be given in Memorial Hall by the Philharmonic Orchestra of New York on Monday evening, December 5; by the Boston Symphony Orchestra on Friday evening, January 20, and

by the Thomas Orchestra on Tuesday evening, February 21, and Monday evening, March 27. Season tickets for this series range from \$1.75 to \$7.50, and the sale of seats has



CARL BERNTHALER.  
Director Pittsburgh Symphony Orchestra.

already progressed far enough to assure the entire financial success of the series.

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Soloists of international prominence will be heard at both series of concerts, but no other announcements have yet been made.

OSCAR HATCH HAWLEY.

## A National Hymn Wanted.

[From the Pittsburgh Chronicle Telegraph.]

General Horatio C. King writes a very sensible letter to the New York Herald reviving the question as to the making of a national hymn, the words and music of which shall be American. "My Country, 'Tis of Thee" and the "Star Spangled Banner" he dismisses as un-American, both tunes being English—the one "God Save the King" and the other an "Ode to Anacreon," written by the English composer, Dr. Samuel Arnold, about the year 1802. "The Star Spangled Banner," he points out, moreover, embraces so much of the gamut as to be impracticable for the

uncultivated voice. "What the country needs," General King continues, "is a masterly, dignified hymn wedded to an original tune; a fine choral such as the Russian national hymn, the tune to be simple, and in a small compass (less than an octave), so that everybody can sing it as they now sing 'America' to the English choral." The suggestion is added that a national competition might achieve the desired result, with the necessary proviso that the judges shall be restricted in their decision so that the words shall be worthy of the great subject and the music dignified, melodic and easily within the capacity of the untutored singer. This idea is a rational one, for, after all, the assumption that a national hymn must be evolved, like the folksongs, out of the heart of the people, and cannot be made to order is not justified by historical facts. The Russian national hymn, than which there is none finer, was not a spontaneous evolution. It was ordered by the Czar, as he would order a case of wine or a new uniform, and the majestic words and sonorous music were prepared, delivered and paid for on the spot. The Czar knew that he had at his command a capable poet and a capable composer and he felt satisfied that he had only to call for an immortal hymn and his wish would be fulfilled with neatness and despatch.

The matter of securing an American hymn may, then, be regarded as depending on the presence in the country of just such men as the Russian ruler had at his beck and call when a Russian hymn was needed. If General King or any other authority can point to a poet and a musician that fill the bill, the laborious resort to a competition should be needless.

## Letters at the Offices of The Musical Courier.

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**Williams Engaged for Ithaca Festival.**

It will surprise some readers to learn that many artists are being booked now for the spring festivals of 1911. Among those for whom engagements have been closed is Evan Williams, the tenor, who will be heard at the music festival in Ithaca, N. Y., May 4 and 5. Mr. Williams has a concert trip planned for him through the Pacific Coast for the months of March and April.

**Witherspoon Returns.**

Herbert Witherspoon, the basso of the Metropolitan Opera House returned on the steamer George Washington last Sunday, from his European pilgrimage. Mr. Witherspoon's season will open at the Worcester music festival the end of the month, where he will sing the role of Mephistopheles in Berlioz's "Damnation of Faust."

The competition of the National Federation of Musical Clubs for American composers closes October 1. The prizes are for: (1) Symphony or symphonic poem; (2) trio, quartet or quintet for strings and piano; (3) song or aria with orchestral accompaniment, and a piano reduction of same. There are also three prizes for women composers for (1) solo, (2) concerted number and (3) vocal solo.

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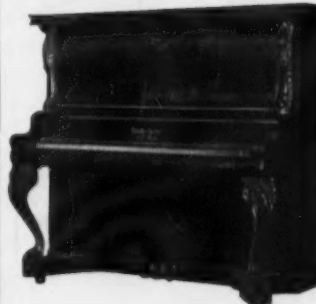
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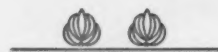
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